

September 15, 1949

THE *Art* digest

FINE ARTS

*Mrs. Moses Seymour with
her son, Epaphroditus,
1789, by Ralph Earl at
St. Louis City Art Museum
(Detail). See Page 11*



35
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by ANTHONY THIEME

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The
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*takes pleasure
in announcing*

that starting with the October 1st issue

Mr. Ralph Mayer
author of "Artists' Handbook of Materials and Techniques" and "The Painter's Craft"

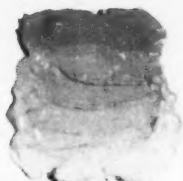
will conduct a monthly page devoted to artists' materials and techniques.

The staff of ART DIGEST knows you will enjoy Mr. Mayer's comments and that you will look forward to his page each month.

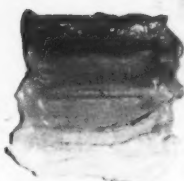
Don't forget to get your October 1st issue.



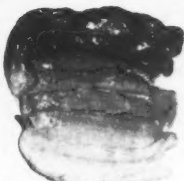
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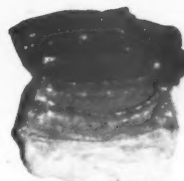
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Medium



Cadmium Orange



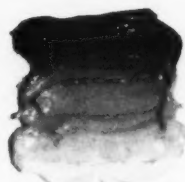
Cadmium Red Lt.
(Cad. Vermilion)



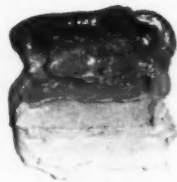
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Medium



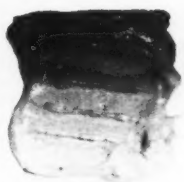
Cadmium Red
Deep



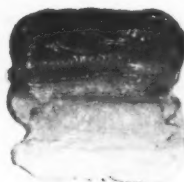
Alizarin Crimson



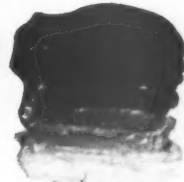
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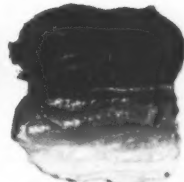
French
Ultramarine Blue



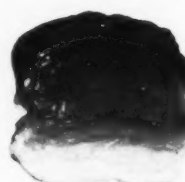
Cobalt Blue



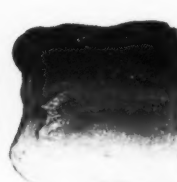
"Thalo" Blue



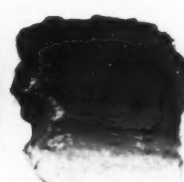
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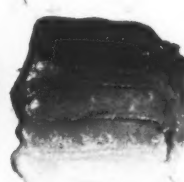
"Thalo" Green



Viridian
(Vert Emeraude)



Chromium Oxide
Green



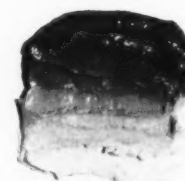
Permanent Green
Light



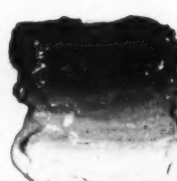
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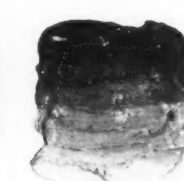
Yellow Ochre



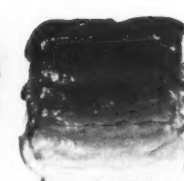
Raw Sienna



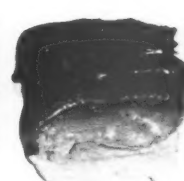
Burnt Sienna



Terra Rosa



Indian Red



Raw Umber



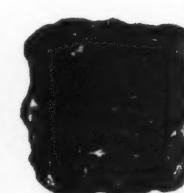
Burnt Umber



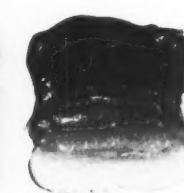
Illustrators'
25% Gray



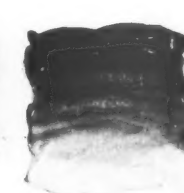
Illustrators'
50% Gray



Illustrators'
75% Gray



Ivory Black



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Ben Stahl one of America's most brilliant illustrators, gets his effects through a classic imagination, painstaking craftsmanship, and Shiva Casein colors. Mr. Stahl, a member of the faculty of the Institute of Commercial Art, at Westport, Conn., is passing on to students his know-how in illustration, and his masterful manipulation of Shiva Casein colors. Below, you see how clearly and simply Mr. Stahl tells how it's done. We think it's a wonderful thing for illustration when students are able to get this kind of professional guidance through home study.

8

Ben Stahl

Painting with casein

Institute of Commercial Art, Inc.

A new method of using casein

I work a great deal in casein, using Shiva colors exclusively, and have done a lot of experimenting with this amazing, versatile medium. Like all mediums, it presents the artist with some problems in its use. Two of the problems normally encountered when using casein are: the powdery effect when dry and the difference in value between the wet and dry paint. To overcome these problems, I have found a method of working that will give a lustrous, waxlike appearance to the finished painting and will also prevent a great change of values when the casein dries.

When starting to paint . . . first, sketch in the outlines of your drawing. Next, spray on a solution of one part clear white shellac mixed with two parts of alcohol. When that dries, I apply a thin coat of Shiva Media Varnish. When dry, this will isolate your original drawing. Then, with a clean, absorbent cloth,



With the outline of my drawing sketched in, I spray the surface with a solution of one part clear white shellac and two parts alcohol. When that dries, I apply a thin coat of Shiva Media Varnish over the surface and I am ready to paint.



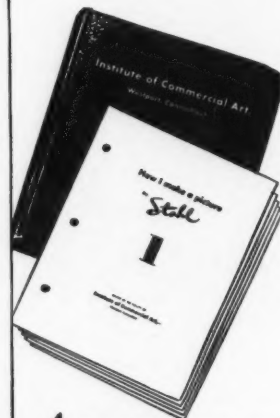
To paint the second day, I spread another thin layer of varnish over the dry casein with a soft brush. I then wipe the surface lightly with a dry cloth. This leaves a gloss over the painting that will match any new tones of color I apply.

apply Shiva Media Varnish thinly over the surface of your drawing. Wipe this thin coat immediately with a dry, absorbent cloth, leaving a very thin coat of varnish that will stay wet for hours. Next, start painting as usual with casein using water as a medium. As it dries, the casein soaks up the varnish and attains a waxlike lustre, and the tone change between the wet and dry casein will be negligible. The casein will handle in the usual way and it still has the advantage of rapid drying. Also, any overpainting that is done will not cause the underpainting to be picked up.

On the second day of painting . . . another coat of varnish will be necessary. Use a wide soft brush to spread it and then wipe the surface lightly with a dry cloth. This leaves an even gloss over the painting that will match any new tones of color you apply.

Using this method of painting with casein will make your picture look as though it had been done in oil — but it will be done in a fraction of the time.

On the following pages I explain the many different ways I have used casein — mixed with oil colors or colored inks or handled so that the finished pictures look like gouache or pastel paintings.



Specimen page from Mr. Stahl's Home Study Course in painting and illustration

"Most artists—myself included—have searched for years to find a paint that is easy to handle. I believe casein is such a paint and, after fourteen years of experimenting with all makes of casein, I am convinced that Shiva Casein is best—it has all the qualities any painter could ask for." *Ben Stahl*

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THE ART DIGEST

Vol. 23 No. 20 September 15, 1949

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The Art Digest is published semi-monthly October to May and monthly June to September by The Art Digest, Inc., at 116 East 59th Street, New York 22, N. Y., U.S.A. Peyton Boswell, Jr., President; Marcia Hopkins, Secretary; H. George Burnley, Business Manager. Entered as second class matter Oct. 15, 1930, at Post Office of New York, under the Act of March 3, 1879. Subscriptions, \$4.00 a year in U.S.A. and Pan American Union; Canada and Foreign, \$4.40; single copy 35 cents. Change of address: Send both old and new addresses and allow three weeks for change. Editorial and Advertising Offices, 116 East 59th St., New York 22, N. Y. Telephone PLaza 9-7621. Indexed in Art Index. Not responsible for unsolicited manuscripts or photographs.



Lola by Robert Philipp

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Lauck Not Lauch

SIR: Will you please tell your proof-readers that Anthony Lauck's name is spelled Anthony Lauck—k as in k—and not Anthony Lauch?

—MARIE T. LAUCK, Indianapolis, Ind.

Misses Evelyn Marie Stuart

SIR: I notice your last issue omits Evelyn Marie Stuart's column. I hope it is only a temporary omission. As to your claim of reporting the facts of life in the art world, why do you ignore the many superior painters who have a following and who refuse to submit their work to modern juries?

—R. S. LUTZ, Billings, Mont.

Education Is the Answer

SIR: It was a pleasure to read your articles in the DIGEST on the issue of attacks on art by an ignorant American representative. I only wish that all hysterical propagandists read, or had an opportunity to read, what you have stated. Education is the only weapon we can hope to use for a better world, better art, better representatives and a happier medium all around.

—VINCENT GLINSKY, New York City.

Lost Painting

SIR: About a year ago I sent one of my most successful oils to an exhibition. It was never returned and I have lost track of my express receipt and other records. The painting was called *House That Fell Not*; it was semi-abstract, 20 x 24 without frame, with yellow green the predominant color. It is probably in some museum basement and I feel that the DIGEST is my only hope of ever locating the painting.

—LOIS BARTLETT TRACY, Laconia, N. H.

Best on the Market

SIR: We feel that the DIGEST is the best art magazine on the market and we would not want a single issue missing from our files.

—MRS. EDSON F. FOLSOM,
Tampa Art Institute.

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Press. Mag., Feb. 13, 1916.)

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PEYTON BOSWELL

Comments:

We Don't Paint Them

AFTER THE ANNUAL SUMMER HIATUS, 57th Street is beginning to bestir itself again, heralding the opening of another art season in America's official cultural center. With this fortnight the galleries which line "The Street"—but which will soon be forced northward before the obese rentals of furriers and beauticians—are unveiling their 1949-1950 schedules. Let us hope that it will be a more productive season than the last one and that less energy will be expended on the age-old battle between the conservative and the "modern," and more attention paid to separating the wheat from the chaff. As two generations of *DIGEST* editors have maintained, "no number of words or political connections will ever make a bad painting good, or hide a good one from the generations to come."

At this time also I would like to restate part of the editorial policy of the *ART DIGEST*—"we don't paint them, we just report them." There are three types of art magazines in America today—the educational, the feature monthly and the news journal. The *DIGEST* has never pretended to be anything more than it was when founded back in 1926, an unbiased news magazine of art events in the United States. There are two essential factors in transferring this editorial policy into printer's ink. One is to report the news while it is still news; the other is to present this news honestly and with editorial emphasis on those events which dominate the times.

On both these counts I believe the *DIGEST* has not failed its readers. Therefore, if a certain issue of the magazine appears too "modern," consider it news, not opinion. The next issue will stress the National Academy Annual. And, remember the Academy receives better coverage in the *DIGEST* than in any other art periodical.

You see, like the famous Umpire Bill Klem, we simply call them as we see them.

The True and the False

CONGRESSMAN DONDERO's near-sighted and totalitarian attempt to link modern art with Communism continues to cause more disruption in the art world than the weight of his childish arguments deserves. And yet there is so much danger to our democratic way of life concealed in Dondero's similarity to Hitler and Stalin that we cannot ignore his attacks on our system of free cultural enterprise.

For example: *DIGEST* readers will recall the August 1 announcement of the dismissal of Emily Genauer as art critic of the New York *World-Telegram*, a position she had filled with distinction for 17 years and earned the respect of the art world for her non-political evaluation of contemporary art production. Aside from her article in *Harpers*, "Still Life With Red Herring," she was not given a chance to defend herself against Dondero's character assassination by implication.

However, the rapidly growing New York *Herald-Tribune* was, as usual, on its toes. Miss Genauer was hired immediately as art columnist, to work with critic Carlyle Burrows, giving the *Trib* even greater strength among the few metropolitan newspapers that consider art important. Also, starting with this issue, Miss Genauer has accepted the position of contributing critic to *THE ART DIGEST*.

As was predicted, Congressman George Dondero has now turned his attack against modern art from the artists themselves to the museum directors (see his speech in the August 16 Congressional Record). First victim of his immunity-sired

slander is Daniel Catton Rich, director of the Chicago Art Institute, accused of aiding the Communist art line, serving as chairman of the visual art panel of UNESCO, along with the misdemeanor of attending Fogg Museum. Rich's powerful trustees were quick to accept this challenge against private enterprise in the arts. Chauncey McCormick, president of the Art Institute and a director of the International Harvester Company, asked the \$64 question:

"Just who is this Congressman? What does he know about art? Probably he has a friend whose art work was rejected by our Institute judges."

* * *

It is admirable for the warring factions of the art field to close their ranks in the face of Dondero's assaults on freedom of expression and the press, but what was really needed was a fellow Congressman to stand on the floor of Congress and publicly defend our traditional way of life. Fortunately, we found such a courageous and intelligent champion in the person of Jacob K. Javits, one of the very few Republican Representatives from Greater New York. Excerpts from Rep. Javits' address to Congress follow:

"Criticism of the record of individuals as citizens or residents of the United States and discussion of their political backgrounds and present beliefs is one thing, but an effort to discredit all modern art forms is quite another and one of which note should be taken and which should be deprecated; for my colleague's personal opinion of modern art is one thing, but my colleague's suggestion that it should all be lumped together and discredited—perhaps suppressed—because he believes it is being used by some—even many—artists to infiltrate Communist ideas is a very dangerous use of the word 'Communism.' The very point which distinguishes our forum for free expression from Communism is the fact that modern art can live and flourish here without state authority, and be accepted by Americans who think well of it. . . .

"In seeking to discredit modern art by its wholesale condemnation as Communistic my colleague—I am sure unwittingly—falls into the trap of the same propagandistic device the influence of which we have all decried in the Soviet Union, Nazi Germany and Fascist Italy, for it is condemnation by class and broad-scale labeling without individual evaluation and, beyond everything else, without a patient confidence in the ultimate judgment of our people and their capability for discerning the good from the evil, the artistic from the propagandistic and the true from the false."

We who believe in the free intercourse of free minds in a free environment applaud your fearless stand, Congressman Javits!

Aiding Community Chests

A WORTHY CAUSE has been brought to our attention by Henrietta Sharon Aument, the public-spirited citizen who organized the now famous exhibition of paintings at St. Albans Hospital on Long Island. Through community Chests of America, Mrs. Aument calls upon the artists to help provide day nurseries, play-grounds and summer camps for the children of the nation. Writes Mrs. Aument:

"In October, the Community Chests all over America conduct their annual campaigns in 1,250 cities for the support of some 14,000 Red Feather health, welfare and recreation services. As an artist you can be of more than monetary help. Your own Community Chest may be able to use a painting or a drawing of yours (which you could donate or lend) for exhibition during the forthcoming campaign."

Among the early donors of talent as well as money are Grandma Moses, best of current American primitives, and Carroll Aument, who painted *Childhood Is Playtime* expressly for the campaign. You can make your own contribution to Community Chests, 155 East 44th St., N. Y.



THE RESEARCH STUDIO GALLERY

in Maitland, Florida, will be open from November 15 through April 15. The Gallery will be interested in showing the work of artists who are painting along present-day trends.

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André Smith, Director, Research Studio, Maitland, Florida

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Regarding Boston

By Lawrence Dame

BOSTON: — The Robert C. Vose Galleries have kept the art ball rolling all summer, and from way back, with a gala show of old masters of English, Dutch, Flemish, Italian, Spanish and German schools taken from Vose stocks and borrowed from other sources. It has been a most satisfying display, extending into September, contrasting in ways as mellow as Fall with the strident offerings of most of our modern exhibitions.

This hanging has come about through love of America's oldest art dealer for things tried and true. Thus we find him exclaiming over Van Dyck, Gainsborough, Hogarth, Reynolds and the like with genuine enthusiasm. And a great many have found the works of such folk good antidotes to worry over Uncle Joe, the Bomb and screwed-up economics.

The Hogarth self-portrait is a formidable one of a sardonic fellow one may well conceive laughing at the foibles of 18th century London. There is great depth in the painting and rich use of color. Sir Joshua Reynolds, nearby with a portrait of a knight, is grave and courtly in his finish, tranquil in his mood. For balance in a landscape, there is a charming study by Meindert Hobbema, 17th century pupil of Ruisdael, who did a reverse on Rousseau by giving up painting when he got a customs job and who resumed it later in life only to die poor. Vose's Cranach of an old man is one of the less distinguished paintings. The Caravaggio of a young musician and girl seems a bit on the treacly side. But a still life by Abraham Van Beyeren, 17th century Dutch, fully emphasizes the Lowlands love of detail and fidelity to nature.

Under a Van Goyen pastoral old Mr. Vose will stand, his eyes glistening, saying, "I've been revelling in this." A mountain piece by Hercules Seghers has excited much admiration. Jewel-like is the treatment of Van der Heyden's market scene, with contrasts in light and shade which have not been excelled by our modernists.

Inevitably, in the portrait field, one is struck by Van Dyck, who, in a piece painted during a prosperous visit to Genoa, portrays a young nobleman. The striking head, modelled with finesse, the light on the face contrasting with a dark background, the telling detail of costume, all proclaim a master's hand. Lots of young artists have been flocking to this show to gain pointers which many of the art schools are incapable of presenting.

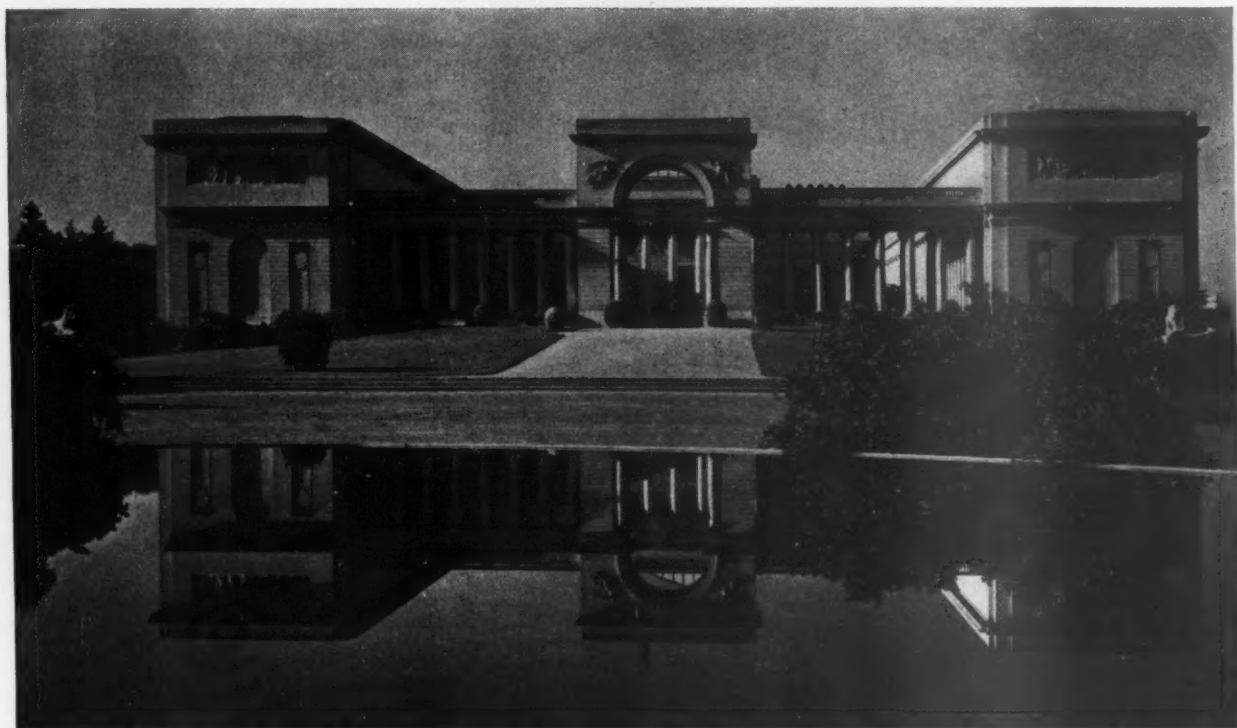
It was like stepping into a world of blatant sunlight and flaring colors to visit contemporary exhibitions like those of Provincetown and Nantucket. At the Cape's End, we found Maurice Sterne struggling to write the story of his life in between painting the sea with atmospheric poetry. Donald Witherstine, with his Gallery 200 and Forum 49, had people all stirred up with balloting on whether Jackson Pollack, the tube-squirter (as Marie-Louise Evans describes him) is really the country's best painter. Most of the cognoscenti voted him the worst, with reason.

THE ART DIGEST

Vol. 23, No. 20

The News Magazine of Art

September 15, 1949



California Palace of the Legion of Honor, Lincoln Park, San Francisco

California Palace Celebrates Its Twenty-Fifth Anniversary

FROM THE LOUVRE and seventeen other French museums, with the blessings of the French and American ambassadors, has come a loan exhibition of 18th Century French art to celebrate the 25th anniversary of the California Palace of the Legion of Honor in San Francisco.

The Palace, the \$2,000,000 gift of Mr. and Mrs. Adolph B. Spreckels, stands on the summit of San Francisco's highest hill, overlooking the Golden Gate, as a memorial to California's dead of World War I, to Franco-American amity and, incidentally, to the determination of an art student who married a multimillionaire and the generosity of her husband.

The art student was Alma de Bretteville, a beautiful woman born of a Danish father in San Francisco, descendant of French emigrés and forbearers who went Crusading. A collateral ancestor was Charlotte Corday, who used a shiv on Marat while that revolutionary gentleman was in his tub. Miss de Bretteville's first teacher, Solly Walters, thought she gave great promise of a successful art career. So did the gentlemen at the Hopkins Institute.

But Miss de Bretteville married a Spreckels. And in 1915, as a *grande dame* of San Francisco society, she attended the Panama-Pacific International Exposition. There she saw the French Pavilion, Henri Guillaume's reproduction in temporary materials of the *Palais de la Legion d'Honneur* in

Paris. It was designed by Gabriel Rouseau in 1786, built as the Hotel Salm and, since 1804, used as the headquarters of the Order of the Legion of Honor founded by Napoleon Bonaparte. As Mrs. Spreckels later told the French press:

"It seemed to me that an enduring form must be given to this impressive but frail product of French genius."

But America's entry into the war in-

tervened. Ground was not broken until 1921 and the beautiful museum in Lincoln Park was not dedicated until November 11, 1924. By that time, it had become a war memorial. By that time, the generous Mr. Spreckels was dead.

Thomas C. Howe, Jr., director of the Palace, credited Charles Sterling with the chief responsibility of obtaining loans of the 32 paintings, 24 drawings and four Gobelins tapestries comprising the show. Mr. Sterling, who accompanied the exhibit to this country, is curator of paintings at the Louvre and also a member of the French organizing committee.

Mr. Howe stressed the large number of French provincial museums represented as an unusual feature of the show, which will give visitors an opportunity to see "treasures of many galleries not so readily accessible to the average traveller as those of Paris." In addition to the Louvre, museums represented are those of Amiens, Angers, Besançon, the Carnavalet, Compiègne, La Fère, Le Havre, Lyon, Nantes, Orléans, Reims, Rouen, Saint-Omer, Strasbourg, Tours, Valenciennes and Versailles.

Included in the show are seven Watteaus, three Chardins, four Bouchers and six Fragonards. The Watteaus include the *Faux Pas* from the Louvre, the *Concert Champêtre* from Angers and *Feuille d'Études* from Rouen. The Louvre also lent Chardin's *Le Jeune*

Mme. de Porcin: GREUZE





Lavandières: FRAGONARD (Amiens)



Le Jeune Homme au Violon: CHARDIN (Louvre) Détail



Le Faux-Pas: WALLEAU (Louvre)

Homme au Violon. From the Musees Nationaux came Chardin's still life *Raisins et Grenades*. Boucher's *Sylvie Fuyant le Loup*, loaned by the Museum of Tours, is one of four panels done for the Hotel de Toulouse, then the Paris residence of the Duc de Penthièvre and now the Bank of France. Fragonard's *Lavandières* was loaned by the Museum at Amiens and his *Le Colin-Maillard* (Blindman's Buff) came from the Musees Nationaux.

The exhibition, heralded by the museum as "the most comprehensive of its kind ever brought to this country," includes also work by Cochin, Desportes, Detroy, Greuze, Lambert, Lancret, Lépicié, Leprince, Moreau le Jeune, Nattier, Perronneau, Portail, Hubert Robert, Roslin, Gabriel de Saint-Aubin, Mme. Vigée-Lebrun, Vincent and Voltaire.

The show fills three of the 19 galleries of the museum, which Mrs. Spreckels wished to be a "precise copy" of the Paris structure but which the architects, Henri Guillaume and Charles A. Applegarth, were forced to modify because they found it "impractical to do more than utilize the Court of Honor and the rear facade" of their Paris model.

Another fly in the ointment in 1923 was the objection of a Parisian writer named Dumas that the word "palace" was "a bit pompous." He thought "palazetto" would be more suitable. But nobody except the *Literary Digest* seems to have paid any attention to him as Mrs. Spreckels went ahead.

The city of San Francisco gave the priceless building site and the French government contributed a collection of Sèvres porcelains, Gobelins tapestries and a collection of dolls whose garb formed a history of French costume for some 1,200 years.

Mrs. Spreckels sought the advice of Rodin and presented the Palace with a collection of sculpture that includes his *Age of Bronze* and *The Thinker*. The *Literary Digest* reported also that she "discovered a vigorous and original Californian sculptor, Arthur Putnam, almost all of whose works she purchased."

Her efforts resulted in gifts of art treasures from the Queen of Greece, the Queen of Yugoslavia and the Duchess of Vendome, a sister of the then Queen of the Belgians. The Palace collections were enriched also by gifts from such American benefactors as Archer M. Huntington, Mr. and Mrs. H. K. S. Williams, Albert Campbell Hooper, Albert M. Bender, Mortimer Leventritt and James D. Phelan. Even Queen Marie of Roumania got in the act with a gift of Roumanian art.

Marshal Joffre went to San Francisco and laid the cornerstone of the Palace and a year later Marshal Foch "planted a Liberty Tree in the garden of the future palace." The acceptance of the French government's gifts was the occasion for a warm message of friendship from President Harding to President Poincaré, and the Parisian press admiringly reported that Mrs. Spreckels was "a great-granddaughter of the Marquis de Bretteville, the heroic colonel of Louis XVI's Swiss Hundred."

Four years later, the *Scientific American* reported that the Palace's treasures included a \$150,000 organ, the gift of John D. Spreckels. When the organ was played, the theme of the concert was announced from the Triumphal Arch of the Palace by "a full set of chimes and also a fanfare of trumpets" which could be heard "for several miles over the city and out to sea."

The honorary committee for the 25th anniversary exhibition is headed by Henri Bonnet, French ambassador to the United States; David K. E. Bruce, American ambassador to France, and Jean de Lagarde, French consul general in San Francisco. The organizing committee in France was headed by Georges Salles, director of the Louvre and the French National Museums, and included Jean Vergnet-Ruiz, inspector-general of French Provincial Museums; Rene Huyghe, chief curator of paintings at the Louvre; Mme. Jacqueline Bouchot-Saupique, curator of drawings at the Louvre, and Arthur Sachs, honorary trustee of the California Palace.

Diplomacy in Paint

DIPLOMATS HAVE OFTEN been successful painters, and in earlier times painters were frequently employed on diplomatic agencies. In present day diplomacy, Winston Churchill is accredited by Picasso as being able to earn a living with his pictures if he wished to do so. France offers an analogous instance in her Permanent Representative at the Security Council, Ambassador Jean Chauvel, who often uses a masterful hand with the brush to distract himself from the affairs of State and the results gain, not only the enthusiastic admiration of discriminating friends, but also please the taste of connoisseurs. His paintings lend distinction to an excellent collection of Chinese porcelains and lacquered furniture in the reception rooms of his New York home.

The subject matter is versatile: portraits, interiors, still lifes and birds are handled with mastery, freedom, and individuality of expression. In his portraits he is most successful in representing children, although a self portrait, done in recent years, would challenge this. The organization in still life engages rhythmic measures but it is perhaps in grouping birds that this rhythmic expression finds strongest outlet. Paintings of interiors are usually intimate corners of the old chateau in Brittany which is the home of the Ambassador's father.

The spirit and manner in which he evolves his compositions demonstrate viril sensitivity in regard to balance, spacing and massing and this enhances a feeling for decorative values which is exemplified in several large paintings where abstracted floral designs are reminiscent of the best in tapestry. The handling is free and direct, and one never experiences the impression of being confronted with a laborious or tedious essay. An agreeable paint quality in a fairly heavy impasto pervades the work.

The interest and pleasure which the Representative of France finds in painting is not limited to his palette and canvas for he associates himself closely with the art life of Paris and especially with the activities of the Louvre where he has many warm friends. In America he has become keenly interested in the cultural relations between the two countries, for he realizes that "the love of art is the best means of intercourse for peace between nations."

The poetic note, so obvious in his pictures, has found full realization in three books of poetry.

Undoubtedly, the characteristics of the Ambassador employed in paint—balance, spacing, measure—are also basic reflexes employed as a diplomat.

—ROGERS BORDLEY.

Jig-Saw Art

The Cleveland Museum of Art has one answer to the need for educational play materials in its jig-saw puzzles of dissected copies of important paintings. So far, it has available Renoir's *Portrait of Mlle. Romaine Lacaux*, Bellows's *Stag at Sharkey's*, El Greco's *The Holy Family*, and Lancret's *Declaration of Love*. All of these original paintings belong to the museum. The jig-saw puzzle idea was suggested by Miss Dana Church.



Tintoretto's portrait of the Venetian Senator Pietro Capello has been acquired by the Currier Gallery of Art, Manchester, N. H., through the Mabel Putney Folsom Bequest. The picture, purchased from Rosenberg and Stiebel, comes from the Berlin collection of Leopold Koppel, who acquired it in 1913 from Balboni in Venice. A Tintoretto portrait of another member of the Capello family now hangs in the Academy in Venice. Tintoretto apparently painted the red-robed senator during the latter half of the 1580's, shortly after Pietro served a couple of years as governor of the Venetian province of Friuli. Pietro, who died in 1603, was a son of the more famous Giovanni Capello, at one time Venetian ambassador to the courts of France and Austria.

The Seymours Move West After 160 Years

RALPH EARL, who seems to have been a two-bottle man as well as a distinguished painter, got a couple of commissions from the Seymours of Litchfield, Conn., in 1789.

He painted Major Moses Seymour looking proud in his blue and buff continental uniform and he painted the major's wife, Molly, with her six-year-old son, who was named (poor little fellow) Epaphroditus. (See cover.)

Now both portraits, described by Director Perry T. Rathbone as among Earl's "most felicitous creations," have been acquired by the City Art Museum of St. Louis from descendants of the Seymours still living in Litchfield.

Mr. Rathbone regards the appealing Epaphroditus as "perhaps Earl's most successful portrait of a child." Critics have noted that for all Earl's solid and substantial talent, "his likenesses of children more often than not are inept, somewhat primitive, scaled-down adults."

Major Seymour, a prosperous farmer and merchant when the Revolution began, served as captain of a troop of horses in the battles of Saratoga, Long Island, Bemis Heights and Stillwater.

He was Assistant Deputy Quartermaster General before the end of the war. He served 37 years as Town Clerk of Litchfield and in the Legislature for 16 sessions before his death in 1826. His wife, ten years younger, died the same year. Epaphroditus died in 1853.

The painter Ralph Earl was born in Worcester, Mass., in 1751 and died in Bolton, Conn., in 1801. Of the fifty years between, few details are known except that it is assumed he was largely self-taught and that he painted a lot of portraits of New York and New England families as well as a few landscapes.

He married in 1774, deserted his wife, sailed for England while the Revolutionary War was being fought and remained there seven years. He married an English woman and returned to America for his most fruitful years of work, 1788 to 1794. When he died, the local pastor recorded that death was due to "intemperance."

Earl was largely forgotten until his "rediscovery" during the Connecticut Tercentenary, ten years before the first comprehensive exhibition of his work was assembled by the Whitney and Worcester museums in 1945.



New Mexico Landscape: THOMAS BENRIMO

Santa Fe's 36th Annual Fiesta Exhibition

By Ben Wolf

SANTA FE:—Diversification marks the 36th Annual Fiesta Exhibition of Fine Arts, now on view at the Art Galleries of the Museum of New Mexico, in Santa Fe.

No one school dominates here and no one school has been given precedence by the Hanging Committee. Abstraction hangs cheek-by-jowl with buckeye, and surrealism nestles closely alongside conservative academism. The net result? In this observer's opinion, a healthy re-affirmation that the various schools of painting are separated only, as Mr. Shaw indicated, by the same language. The exhibition, incorporating 269 entries, holds no apparent brief

for the now unfortunate trend in our country to stigmatize any particular facet of art as being "left," "middle-of-the-road," or "right."

Kunming Bridge, Kunming, China evidences Occidental painter Sam Smith's adroit and moody brush. Here line as employed in the calligraphic figures, which move along the sombre river, is balanced by a swinging brush. A top performance.

Perhaps the twain may never meet, plastically, but it seems fitting at this point to mention the Oriental brush of Chiura Obata, who, in his watercolor on silk titled *Thunderstorm*, demonstrates the true landscape artist's approach, as described by essayist Emer-

son. He is a true descendant of Kokusai. Thomas D. Benrimo's *New Mexico Landscape*, one of the few surreal paintings included, combines the artist's introspection with compelling technique, bringing to mind the best efforts in this department by Dali and Ernst. Shock therapy is employed, colorwise, in this work, wherein Benrimo smashes the flesh colors of a nude seated before a red background against a dreamy mountainous nocturne, reminiscent of the background that broods behind La Gioconda.

The "purist" section is expertly represented by Hilaire Hiler, Raymond Jonson, John Skolle, Alice R. Garver and Jack Garver. Hiler, in his canvas titled *Amazonas* clearly proves his claim as a superb colorist, while Jonson's *Watercolor No. 7* is a fine example of his intellectual approach. Skolle's *Windscape No. 2* is a telling pastel experiment in space and form. The Garver family mutually demonstrate that the cerebral approach need not be a dead-end, but rather can afford an Alice-in-Wonderland rabbit-hole-entrance into wonderland, plastically.

Another vital group includes the "threesome" of Cady Wells, Howard Schleeter, and Veronica Helfensteller. All three combine a backward, archaic look with a peculiarly American "modern" attitude, bringing to mind, though not in any of the cases mentioned in a derivative sense, Morris Graves as seen, for example, in his *Bird of the Inner Eye*. These belong aesthetically, your reporter is happy to say, within an idiom which pretty much defines cubby-holeing; hence, one reason for our belief in their validity.

Among the perennials, Gustave Baumann's *San Felipe* would seem, with its close values, an admirable design for a Southwestern mural. Jozef Bakos' *Spring in Chimayo* is particularly remembered for its liquid handling and verisimilitude. Randall Davey's ambitious figure study indicates its author's facile brush and adroit drawing. Spring colors dominate Albert Schmidt's high-keyed *Landscape*. Local color is represented by John Sloan, in his depiction of the Plaza, with its myriad characters (both native and imported), which employs his still-controversial, late "cross-hatch" technique. Don't overlook Theodore Van Soelen's oil titled *Things We Live With*. It's a still-life one might easily pass with a simple nod in the direction of its apparent technical quality. A second look impresses the gallery gazer with its fine, restrained emotionalism. If it's a chuckle you want, note Will Shuster's electrically-controlled mobile, entitled *Kinemat Rotative Large Saccharin Series For Mural*. Were your critic a curmudgeon, he might be tempted to inquire whether Will or the taxpayers are paying for the electricity to run his infernal machine.

What might be termed traditional impressionism is well represented by Arthur Musgrave, in an impasto oil titled *City on a Hill*, and by Alfred Morang, in a not dissimilar canvas titled *Santa Fe Hills*.

Highly original in the exhibition is Oronzo Gasparo's *My Studio Patio in* [Please turn to page 30]



The Manchester Idea

By Richard M. Ketchum

SOME 7,174 VISITORS found their way to a small gymnasium gallery in Manchester, Vermont, just before Labor Day, to inspect the Southern Vermont Artists' 20th Anniversary Exhibition. In addition to the 473 works of art by 253 artists in the main gallery, they saw the tiny "New Collector's Gallery," sparkling with small canvases by the organization's mature painters, for sale at prices not over \$25. Testifying to their enjoyment of the show was a sales figure of just under \$11,000, which covered the sale of 278 pictures in the ten-day period. On opening day, more than \$4,000 worth of paintings were purchased, with the small pictures in the Collector's Gallery selling at the rate of one a minute during the first two hours.

It was more than just an anniversary for the artists, however, and instead of resting on past laurels, they were looking forward to a bold undertaking which dwarfed even their previous achievements. During the show, the announcement was made that the Southern Vermont Artists were planning a new, permanent art gallery in Manchester. This gallery, which will be based architecturally on the old New England round barn, will house not only the annual exhibition of paintings, but a permanent collection and periodic one-man shows for the group. Plans also include a stage and outdoor amphitheater where solo and symphony concerts, plays and other cultural pursuits will enhance the Vermont community. In addition to founding a cultural seat in the Green Mountain state, the artists intend to put the gallery on a paying basis by using it as often as possible for more commercial designs, such as antique and flower shows, square dances and conventions, for which ample auditorium space is now lacking.

Another program now under way is the inauguration of the Southern Vermont Artists' traveling show, which will take several groups of paintings to leading galleries throughout the country during the coming season. While it is intended as an exhibition, one of the primary functions of the show will be to acquaint people all over the United States with the work of Vermont artists. When a picture is sold, it will be replaced for the next dealer with a painting of equal merit by the same artist, so that the exhibition will retain the same quality throughout its tour. It is expected that the traveling show will start during October, and return to Manchester next summer.

Because of the democratic rules of the Manchester group, which guarantee the acceptance of at least one picture from each contributor, this year's show naturally contained a sizable number of unknown artists, including 96 new exhibitors. However, the list of nationally recognized names was also unusually large, and such artists as John Koch, Luigi Lucioni, Ogden Pleissner, Dean Fausett, Reginald Marsh, Paul Sample, Herbert Meyer and Clay Bartlett presented an array of outstanding work which gave the show a substantial background.

Grandma Moses was the guest of honor, with three oils on display. Several excellent canvases by Patsy Santo, and paintings by Russell Park and Arthur Jones rounded out a good group of primitives.

The brilliant landscape *Dorset Valley*, by Ogden Pleissner, received top position in the popular voting which was initiated this year. Runners-up were Luigi Lucioni, with a por-

[Please turn to page 34]



Lay a Garland on My Grave: COLBURN



Harwood Farm: DEAN FAUSETT



November: CHARLES CAGLE



Portrait of Hendrick Swalmius: FRANS HALS

Detroit Acquires Long Lost Hals Portrait

A LONG LOST Frans Hals portrait and a painting which served Baron Jean Antoine Gros as a sketch for his picture *Murat Winning the Battle of Aboukir* have been acquired by the Detroit Institute of Art.

The Hals, discovered about fifteen years ago, is a portrait of Hendrick Swalmius, a preacher in Haarlem, whose portrait Hals painted during the period he painted *Young Painter*, now in the Louvre.

The Hals portrait, a joint purchase with city of Detroit and Founders' Society general membership funds, is the second Hals acquired by Detroit Institute within the past six months. The first was *Laughing Boy*, the gift of Mr. and Mrs. William A. Fisher. The Institute has a third Hals, *Portrait of a Woman*, painted in 1634, which was bought in 1923.

The Gros painting is regarded by some critics as superior in quality to the enormous—15-feet high—painting now in the Palace of Versailles. The painting comes from one of the most famous collections of romantic art in France, that of the Duc de Treviso, who is descended from one of Napoleon's generals. The painting shows Joachim Murat, the innkeeper's son who became Napoleon's brother-in-law and King of

Naples, seated on a white horse accepting the surrender of the old, wounded, desperate Pasha of Rumelia after the most magnificent victory of the Egyptian campaign.

Changes of Address

For a few years now, a gradual change has been creeping over 57th Street. This year, though, the process has really been accelerated. With such established galleries as Julien Levy and Bignou Galleries closed the character of the Street will be quite different. The only new Gallery to appear on the scene so far is Perspectives at 34 East 51st St. Both Norlyst Gallery and the American-British Art Center have closed. (Mrs. Ala Story will open her own gallery soon, however.) On the brighter side, the Kootz Gallery has reopened, after a year's absence, at 600 Madison Avenue. Further up at 640 Madison The Circulating Library of Paintings continues their unique service. Artists Gallery and Grand Central's 57th Street Branch are looking for new quarters. The Milch Gallery is still at 55 East 57th St. but they have moved to the 3rd and 4th floors, after the installation of an elevator, which pleases everyone.

Miscellaneous News

APPOINTMENTS: The Artists Equity Bureau, newly formed under the direction of Daniel W. Millsaps, Jr., has made its first placement. Principals in this important event were Austin Mecklem and the Albright School of Art. Mr. Mecklem will teach in Buffalo for the coming year. The Bureau now has complete professional, biographical data on more than 200 artists along with reproductions of their works to which schools may refer in selecting instructors and guest artists. There is also a photographic and information file to aid publishers, advertisers and others who desire to commission artists or use their works. In addition the Bureau is available to program chairmen of various groups who may want to obtain well-known artists for lectures and demonstrations.

Another appointment is that of Louis Schanker as Assistant Professor of Art to teach Graphic Arts at Bard College. Mr. Schanker is represented in many major museums and is also known for his Graphic Arts courses given at the New School since 1943.

Edward Betts, a graduate of Yale and the Art Students League, will teach at the University of Illinois this winter. Mr. Betts' *Driftwood* was the winner of the Mrs. George E. Barstow prize for oils in the 9th annual members exhibition at the Brick Store Museum in Kennebunk, Maine.

Dr. Thomas Munro, Curator of Education at the Cleveland Museum of Art and Professor of Art at Western Reserve University, will lecture on art in Paris during the coming year. It is Dr. Munro's aim to coordinate the various arts in the scientific manner in which the natural sciences have been coordinated. His book, *The Arts and Their Interrelations*, is being published by The Liberal Arts Press.

The 4th Southeastern Art Exhibit, to be held at the High Museum of Art from October 2 to 16, will be judged by Robert Brackman and Doris Rosenthal. This exhibition carried \$1,300 in purchase awards.

Exhibitions need painters and painters need paint brushes and so we come to the news that Delta Brush Mfg. Corp. has recently acquired new offices at 119 Bleecker St., New York. Features of the offices include fluorescent lighting, green walls, glass walls and other equipment which the company feels will enable them to satisfy better than ever the demands of their many customers.

DEMONSTRATIONS: On Sept. 16 and Sept. 29 at 8 P.M. George Schwacha will demonstrate casein technique and John J. Newman will discuss color techniques. The first presentation will be at the Cumberland Hotel, Bridgeton, N. J., and the second at the Verona Public Library, Verona, N. J.

Perhaps the fine artist will be a little compensated in the future for yet another bureau is on the scene to help him sell his services. This is an agency for handling designs of fine artists in the textile field and is run by Mr. Charles F. Bacon, Jr., at 346 East 49th Street, New York.

Kootz Re-opens

THE ART WORLD is introduced to a new term by Samuel Kootz in the opening of his gallery at 600 Madison Avenue, for he entitles the contributing artists, *The Intransubjectives*. It is not as baffling as it appears, for it is a definition of these painters as seeking to present ideas, rather than objects. Whether the artist succeeds in presenting his internal world of emotion and ideas without any objective basis is for the beholder to determine.

It seems to me that Morris Graves, in his *Joyous Young Pine*, does leap the barrier, but it may be that one's personal reaction to the aura of this handsome canvas is not that of its painter. Hans Hofmann's *The Red Table* may seem to touch on the concrete in his subject, but he veers completely away from it. It is a canvas of singing color that vibrates before one's eyes. William Bazotes' *Sleepwalker* suggests an objective form, but an etherialized one in which the impermanence of dreams, is more apparent than the figure itself.

William De Kooning's *The Attic* is truly a mental picture, its sharp linear pattern cutting out mysterious realms of imagination. Mark Tobey's *Geography of Fantasy* is an alluring conception, carried out in delicately adjusted notes of color. Ad Reinhardt's *Number II* suggests a Chinese world of phantasmagoria. Other artists represented are: Arshile Gorky, Adolph Gottlieb, Mark Rothko, Jackson Pollock, Robert Motherwell, Bradley Walker Tomlin. As Mr. Kootz asserts, the only common denominator among these painters is their similarity of viewpoint, not their technique or subject matter.

—MARGARET BREUNING.

Joyous Young Pine: GRAVES



Happy Birthday: GLADYS ROCKMORE DAVIS

Midtown Galleries Offers a Diverse Group

SOME OF THE BEST PAINTING on view along 57th Street this fortnight is found at the Midtown Galleries where a group show that is diverse in style and subject but homogenous in quality, which is consistently high, will run through September.

One of the most arresting works is Henry Koerner's *June Night*, semi-surreal in its blending of a real building and vignetted studies of its occupants with the posters of a wedding couple and a child that are imposed on the scene with no division between solid form and painted poster. All is painted with the artist's sometimes harsh, sometimes tender, deftness. Far more objective is Doris Rosenthal's sleeping nude and hot city view in *Mid-day*. Isabel Bishop imposes her usual veil of painted mist between spectator and subtly-modeled subject in *Double Date Delayed*.

Emlen Etting is at his best in a jaunty

Hunter, painted in dark green, earth tones and grey with a red moon above. William Thon gives pleasure twice, first in his sensitive Italian watercolor and again in a richly-pigmented winter oil landscape. Zoltan Sepeshy displays as much vigorous technique as ever but he has lost his precision of statement in *Invariables*, a large picture that has something to do with man's fate.

The sole surprise in the show comes from Lenard Kester whose *Among the Ashes* would seem to be an admiring copy of the work of Hobson Pittman. Kester's version of Victorian romance, however, lacks the luminous harmony of exquisite color that is Pittman's hallmark, as much as his wistful Victorian interiors with figures. The only sculpture shown, Maldarelli's nude relief, is, as usual, beautiful. *Happy Birthday*, by Gladys Rockmore Davis, is charming in color as well as subject.

—JUDITH KAYE REED.

Two Touring Shows of Contemporary Arts

THE TWO TRAVELING exhibitions assembled by Contemporary Arts and now on tour through Southern and Eastern schools and art centers are good examples of what New York galleries can do to bring small but representative shows to distant communities.

Under the gallery plan, expenses for shipment and catalogues are shared by the exhibiting centers on a pro-rated cost basis so that the cost of ordering an exhibition from New York is not prohibitive. So successful has this plan been that many schools are now featuring the exhibition as an annual event. La Grange College in Georgia, for example, will show the Southern exhibition for the third year this March, while Brennau, Steton and Sullins Colleges, the Greenville Art Association and Leggets Department Store in Lynchburg have all ordered it for a second time this year.

The current Southern exhibition, se-

lected by director Emily Francis and Judith Kaye Reed of the ART DIGEST, presents a good survey of the work being done by gallery members. Among the paintings chosen are Constantine Abanavas' large and impressive *Descent from the Cross*; Stephen Csoka's sensuous figures in landscape, *Two Bathers*; Theodore Fried's *Sleepers*, which has something of the tender and frank realism of Daumier; Theo Hios' lively *Rooster*; Roger Holt's moody city scene, *Demaine Street*; and outstanding works by Einar Lunden, John Chapman Lewis, John Pellew, Ellis Wilson and others.

Like the Southern exhibition, the Western group, assembled for the first time this year, numbers 25 paintings by as many artists who are members of the gallery. Distinguished in this group are Abanavas' small but moving *Head of Christ*; Guy Maccoy's *Still Life with Leaves*, painted with richness of decora-

(Please turn to page 28)



The Zoot Suiter's Bar: PAUL ROSIÉ

Rosie Makes American Debut in Des Moines

By Helen Boswell

DES MOINES:—Readers following my newsletters from Berlin may remember my mentioning Paul Rosie, one of the promising young artists striving to work in that demolished capitol. A distant disciple of George Grosz, covering the aftermath of this war as Grosz did after World War I, Rosie presents what is left of the city and its unhappy occupants. Well, we have managed to get seventy-five graphics and water colors out of Berlin (through the air lift and the help of an OMGUS employee), and this exhibition was the August offering at the Art Center.

These recent works were created since Rosie's return from the Third Reich's scattered army, and deal with the broken morals and broken bodies of this defeated race. Like Grosz, who fled to America's shores after arousing the anger of Hitler with political sketches, Rosie comments on the aftermath and ravages of war in a civilized city. The similarity of the two men who have made artistic records of the wreckage of both wars is evident both in craftsmanship and satirical approach.

Rosie, however greatly talented in his own right, lacks some of the savage satire, the purity of form and the brutal innuendoes characteristic of Grosz's earlier work. The impact is there, but treated with a certain youthful understanding, an unconscious recoil against suffering and an echoing fear of the ravages of war. There are those who will shiver at some of the subject matter and some who will shudder when they think of what Hitler might have said about these scenes coming out of the land of the master race. But the war is over, the Fuehrer supposedly dead, and these are the first pictorial impressions to show what one artist thinks of life in Berlin today. Nor are

these works unfamiliar to the German public, Rosie being one of the leading graphic commentators for the Berlin newspapers. These scenes have been exhibited in Berlin and are now being sent on tour to the leading art museums in America, under the sponsorship of director Howard of the Des Moines Art Center.

Always a popular theme among artists, cafe scenes become night lights to attract the wan moths of Rosie's and Berlin's world. There are the rakes and harlots, the "night blooming flowers" (*machtblume*) with their shadowed eyes and skimpy dresses, the zoot suiters called "swing-babies," the aimless lost youth with stagnant time on their hands, the inevitable black marketeers with nervous noses and crammed brief cases.

There are the maimed and weary with the defeated, hungry eyes which haunted Kathe Kollwitz's people; and there are the dead with missing faces who creep from graves and shout "Never Again!" Rosie has caught the honest pathos of minor miscreants, the returning workman with dismal outlook in a wrecked world, and deals not too kindly with shabby children who snatch up cigarette butts, and sordid domestic life behind the repaired wreckage called home.

Those who have known Berlin of the older days when the Adlon flourished and Unter den Linden was a sight to behold will recognize the demolished Tiergarten where shacks and potato beds are mixed with broken columns, or the pieced up remains of the famous shopping district Kurfurstendamm where a plate glass window and a neon light are prized possessions. The influence of the Army of Occupation is noted in scenes of night life with "Barney's" and "Ohio Bar" lighting up the skyline,

and a pair of rhumba dancers in this city (they play the worst rhumba in the world mixed with Blue Danube swing) where the rhumba and jitter-bugging have been taken up with a vengeance.

There is nothing romantic about Rosie's ruins in the moonlight. It is a world of burned tree stumps, piles of brick, broken churches with the shabby and the hungry ever searching, haunted by lost souls roaming the ruins—or in desperation turning to crowded places to forget the struggle of tomorrow. Rosie deals with the tawdriness of marriage doomed in its struggle for existence, the grotesqueness of not being able to grow old gracefully, the obvious love-play of flirt and aging playboy, the lost bewilderment of youth, the grim futility of the old and wary, the ironic humor of an artist's life—all against a typical background of German ruins.

These are not easy pictures to see. There is none of the rape, death and gore of Goya's *Disasters of War*, their force being in their hopelessness. The only thing not futile about them is the strength of Rosie's art. When I said goodbye to him in Berlin, I said, "Cheer up. You may become the Daumier of Germany." With these parting words, Rosie has delivered a priceless record of a broken world.

Martinez Memorial

SAN DIEGO:—The memory of one of Mexico's most fondly regarded artists was perpetuated last month at The Fine Arts Gallery of San Diego with a retrospective exhibition of paintings by Alfredo Ramos Martinez (1873-1946).

The artist is remembered as a mural painter, easel painter, and art educator of wide influence. During his lifetime he devoted himself unstintingly to the revitalization of Mexican art. An opponent of academic methods in art education from his earliest days, Martinez founded his outdoor schools of painting in Santa Anita, Coyoacan and elsewhere. He spent the later years of his life in California, doing several important mural commissions in Coronado, La Jolla, Claremont (an unfinished cycle at Scripps College) and Santa Barbara. His last, and one of his largest (280 square meters) mural commissions, however, was in Mexico City, executed for the Department of Education.

The qualities of good mural painting—simple forms, large scale and insistently architectural design—are evident in nearly all Martinez' work. Rich colors make his paintings glow and live—expressions of a deeply religious spirit, of a warm and outflowing personality. The current exhibition includes Martinez' series executed on newspaper—used originally as an expedient of the moment, but later for the textural effect.

The exhibition has been assembled through the efforts of the Martinez' Foundation, president of which is Donald Bear of the Santa Barbara Museum. San Diego's show was the first of an extended tour, which will include such other Pacific Coast centers as Pasadena, Santa Barbara, Portland and Seattle.—THOMAS B. ROBERTSON.

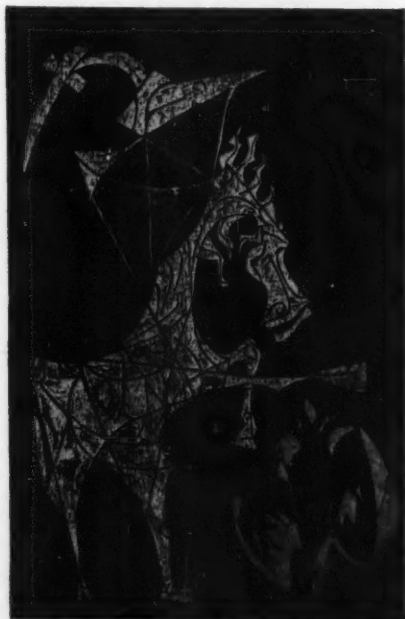
Modern Woodcuts Shown at Weyhe

WOODCUTS and a few wood-engravings by a dozen artists make up an interesting and lively exhibition at the Weyhe Gallery. As examples of current trends in modern printmaking, the pictures are informative but aside from the special technical interests involved the exhibition is stimulating.

Prominent among the printmakers, who maintain an evenly high standard, is Antonio Frasconi whose handsome color prints on the theme of Don Quixote made exciting impression in his one-man show last year. He is here represented by the final print in the Spanish series, a superb woodcut; a very large color print, *The Harrow*, that is certainly a tour-de-force if less appealing, and other black and white works that prove his versatility. Better known in Chicago than here are two capable printmakers, Max Kahn, whose *Blackbirds* in two colors is simply designed and charming, and Misch Kohn, whose wood-engravings *Prisoners* and *Tiger* are impressive. Another engraver with wood, Charles Quest, is unique in the exhibition for his precise and finely-modulated still lifes that share a classic air.

Among newer printmakers are Louise Krueger, a romantic in color and line; Bernard Reder, a Roumanian sculptor who shows an impressive series of prints on Noah and illustrations for a Rabelais volume, the first more plastic with deep blacks, grey and white and the latter more linear; and Leona Pierce, whose childlike *Hop, Skip and Jump* have nice élan. The group by Seong Moy, largely lively abstractions in color, are distinctive. After the exhibition closes on Sept. 28, the prints will be sent to the Philadelphia Art Alliance for exhibition in November. Among the other artists represented in an excellent show are Abraham Hankins, Leonard Baskin and Worden Day.—JUDITH KAYE REED.

Don Quixote: ANTONIO FRASCONI



Scavenger: THEODORE ROSZAK

Imaginative Experimentation in Sculpture

THE CURRENT "ROTATING SCULPTURE EXHIBITION" at the Clay Club is characterized by vivid imagination and experimentation with new techniques and materials. Various media (marble, granite, wood, steel & plastics (plus the differences in approach and conception result in a very interesting and stimulating show. The pieces on view contain a freedom of expression and originality that testify to the quality of work being produced at this Center.

We were particularly impressed by the new process termed "steel direct" where the sculptor builds his forms from welded steel, then using an acetylene torch drops molten steel on the basic structure to develop his initial concept. In the final stages the steel is brazed with bronze and only then with the polishing and refining does the artist come into direct contact with his work. This procedure offers unlim-

ited possibilities as is evidenced in *The Scavenger*, an exceptionally exciting statement by Theodore Roszak, well-known sculptor. Juan Nickford's works are also notable in the exploration of this new process.

Contrasting greatly to "steel direct" are the almost unbelievable plastics of Leo Amino who has steadily been gaining a national reputation. Through a process apparently understood only by Amino, he has achieved textures and forms that are both provocative and coldly beautiful. Also included in the exhibition is the emotional and impressive bronze, *Panic*, by Randolph W. Johnston, depicting a series of desperate figures cast in the "lost wax process." On the more conventional side as to media the works of Cleo Hartwig, George Cerney and C. Ludwig Brumme are outstanding. (Until Oct. 23.)—MARTYNELL SHARP.

Lake Geneva Art Association

By C. J. Bulliet

CHICAGO:—The second annual exhibition of the Geneva Lake Art Association in the picturesque resort village of Lake Geneva that helps make Wisconsin a modest rival to Switzerland indicates a promising new art spot has been fixed on the Mid-Western map.

The village of 3,500, while particularly flourishing in summer, has points that make it an all-year playground, and the scenery, summer and winter, attracts more than a normal quota of painters. The present show, opening the week of the annual regatta, which attracts Mid-West and even All-American society in droves, is made up of paintings by 40 artists, most of whom are permanent residents of the village.

Outstanding painting in the show (there are, as yet, no prize awards and the visitor is invited to pick his own favorites) is a deeply religious picture,

Temptation, by an artist who signs herself simply "Dorothea." She paints mystically, suggesting Redon or Blake, but with an entirely original approach.

"Dorothea" is one of a trio of accomplished young women, companions on painting excursions in the lake country. One of these is Dorothy Tranta, whose portrait of *Dorothea*, a fresh and vivid moment in the life of her friend, is the outstanding portrait in the show. The other, Lucille Ellsworth, offers in *Portrait of Mr. E* (confidentially, her husband) a witty interpretation of him through the device of his hunting hat, his rods, guns and dozen other accessories. The pattern is original and expert.

Peggy Geren paints a bathing beach on an *August Afternoon* in an impressionistic style that suggests the spirit of the place and of the half-nude deni-

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ROBERT PHILIPP



LOUIS BOUCHÉ

Biddle, Bouché and Philipp Judge Carnegie

THIS YEAR'S CARNEGIE INSTITUTE show in Pittsburgh—"Painting in the United States, 1949"—will be judged by George Biddle, Louis Bouché and Robert Philipp.

The judges, announced by Homer Saint-Gaudens, the Institute's director of fine arts, will award a first prize of \$1,500, a second prize of \$1,000 and a third prize of \$700 to their choices among the 300 paintings in the exhibition. They may, if they see fit, award not more than three honorable mentions. There will also be the usual \$200 popular prize awarded by vote of visitors during the fortnight preceding the last week of the show.

The judges' awards will be announced at a preview opening the show Oct. 13. From then until Dec. 11 the galleries will be open from 10 A.M. to 10 P.M. on weekdays and from 2 P.M. to 6 P.M. on Sundays.

Mr. Biddle, born in Philadelphia in 1885, was graduated from Harvard in 1908, took his law degree there in 1911 and passed the bar examinations. In-

GEORGE BIDDLE



stead of seeking clients, however, he turned to art and studied at the Julian Academy in Paris, at the Pennsylvania Academy of Fine Arts and later in Munich. He was a captain in World War I and in World War II he served as chairman of the War Department's art advisory committee. He went to North Africa in 1943 and from that duty came two books—*Artist at War* and *George Biddle's War Drawings*.

Mr. Biddle, who has had more than fifty one-man shows in American and foreign cities, is represented in the permanent collections of such galleries as the Metropolitan and Whitney museums in New York, the California Palace of the Legion of Honor in San Francisco and the national museums in Berlin and Mexico City. His books include *Green Island*, *Adolphe Borie*, *Boardman Robinson* and *American Artist's Story*.

Mr. Bouché, also represented in the Metropolitan and Whitney as well as by murals in New York's Radio City Music Hall and government buildings in Washington, was born in New York in 1896. His French father, a painter-decorator, died when he was twelve and his mother took him back to France. There he studied art, working under Ménard, Desvallières, Lucien Simon and Laurens. In 1915, he returned to America and entered the Art Students League, where he studied with DuMond, F. Luis Mora and Ossip Linde. He served in the Navy's camouflage unit during World War I and had his first New York show at the Daniel Gallery in 1922.

Mr. Philipp, born in New York in 1895, studied at the Art Students League from 1910 to 1914 and then at the National Academy of Design until 1917, working under DuMond, Bridgman, Douglas Volk and George Maynard. Like Mr. Biddle and Mr. Bouché, the museums in which he is represented include the Metropolitan and Whitney. He was for some years visiting professor of art and resident painter at the University of Illinois. In 1933, he was made an associate of the National Academy and in 1945 an academician.

Another Conference

By Emily Genauer

Sixty distinguished American scholars gathered for four days at Columbia University last week to participate in the tenth annual Conference on Science, Philosophy and Religion. They considered education, psychology, psychiatry, religious philosophy, the social sciences, technology, and how each of these and other special fields relate to the democratic way of life. For one evening about twenty of the scholars assembled to deliberate specifically on matters of art.

The discussion at all the sessions resulted, a recording stenographer estimated, in over 700 single-spaced transcribed pages. It was based on some forty-five learned papers aggregating 650,000 words, prepared by certain of the participating scholars in advance and distributed to all for study before the conference began.

Out of this staggering verbiage, so incredibly involved, technical and obscure that even conference chairman Dr. Lyman Bryson, professor of education at Columbia's Teachers College, cried uncle at the end, it is interesting and perhaps significant that what may well stand as the two clearest, most succinct and most practical comments, were made not by men of science or philosophy, but by men of religion. One was the remark of Father John C. Murray, S.J., professor of theology at Woodstock College, who, presiding at the art session with grace and charm, opened the discussion by declaring that he had read the two prepared papers carefully—two or three times over, in fact and "What I understood was very good. What I did not understand was probably just as good."

The other comment was made by Dr. Louis Finkelstein, head of the Jewish Theological Seminary of America, when, on its closing day he summarized the achievements of the whole conference and said "There must be some way to teach scholars how difficult it is to make sense."

If only these two ideas come out of the deliberations—that those who are not familiar with art, or with any subject, for that matter, must approach with respect even what they do not understand, and that those who talk about art because presumably they do understand, must endeavor to talk plainly—then the conference will not have been in vain.

But perhaps, indirectly, it will serve still another and equally important end. With few exceptions, the scholars participating at the art session were sharply divided into two groups. On the one hand were the professional aestheticians, deeply involved in discussion of the aesthetic theories of Longinus, Aristotle, Plato, Kant, Croce and others. On the other hand were scholars who, equally distinguished in their own fields, came to art with an almost incredible naivete. There was one, for instance, who, to illustrate the effect art can have on democratic thinking, recalled a visit he had paid many years before to a museum in Holland. At that time, he said, he observed an early Dutch

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Orozco Is Dead

JOSE CLEMENTE OROZCO lost his left hand in an explosion as a child, his eyes were so poor he could peer at the world only through thick panes of glass, he was deaf in his left ear and he did not turn seriously to art until he was thirty. Yet he became one of Mexico's greatest artists, regarded by most as taller than Siqueiros or Rivera, and now he is dead at 65.

Orozco had been long ill in a hospital in Guadalajara, but last month he returned to his home in Mexico City. Three weeks later, on Sept. 7, a heart attack killed him.

He was deeply concerned all his life with the struggle between man and the machine, speaking the message of his passionate conviction of the need for social revolution in the murals that decorated the walls of government buildings, colleges and museums in the United States and Mexico.

In contrast to the blatantly publicity-conscious Diego Rivera, he spoke in his pictures and took no part in the controversies they stirred up among critics and the public. He said more than once that those looking at his work might read into it anything they saw fit.

In 1940, after completing *Dive Bomber and Tank*, a six-panel mural for the Museum of Modern Art in New York, Orozco said, "I paint the today feeling."

He said, too:—"Meanings? Names? Significance? Short stories? Well, let's invent them afterwards. The public refuses to see painting. They want to hear painting. They don't care for the show itself, they prefer to listen to the barker outside. Free lectures every hour for the blind, around the Museum. This way, please."

And he said:—"The technique of painting is still in its infancy after 10,000 years of civilization, or whatever it is."

Orozco worked as an architect's draughtsman and did caricatures for magazines before he presented his first exhibition in Mexico City in 1915 when he was 32. Then he went to the United States, painting his way to fame.

JOSE CLEMENTE OROZCO

Photo Courtesy Elliot Elisofon



Horses: TISHNAHGINNIE

Contemporary American Indian Painting

THE CARLEBACH GALLERY is exhibiting through September a comprehensive and diversified collection of contemporary American Indian paintings executed mainly by young painters of Southwestern Indian tribes. The exhibition, sponsored by the U. S. Bureau of Indian Affairs, the U. S. Department of the Interior and many others, for the benefit of the American Red Cross, presents informative and rewarding expressions of the continuing artistic racial genius of the Indian. Vividly displayed is his inherent native ability to realize works of art depicting the mysteries and beauties of his ancient cultural heritage.

Through the ages the Indian in painting has concerned himself with the religious and spiritual aspects of his daily existence and each simple physical act necessary for the maintenance of life has been embellished with rich symbolism and faithfully recorded. Graphically he has portrayed the ritual dances, the hunts, the communal tribal spirit, and it is gratifying to find that the present day Indian artist has deviated little from tradition in either choice of subject matter or technique. In fact, the paintings on view give no indication of contact with standardized American life or with the sophistry too often found in contemporary painting. The compositions (tempera, gouache & watercolor) reveal a simplicity of line and purity of form that is refreshing. Rendered in a stylized and meticulous manner, the paintings are generally executed on a two-dimensional plane but though the design is flat there are rhythmic continuities uniting forms in abstract relationships.

Of the group depicting ceremonial dances (prayer-forms) one of the most satisfying is *Devil Dances* by William Dewey with its austere formalized design and brilliant colors. The striking contrasts of light and dark intervals lend poetry and drama to the almost foreboding *Buffalo Dance* by Ha-a-Tee. Restrained yet vibrant rhythms are elo-

quently expressed in Nailor's *Buffalo Hunt and Horses* by Tishnahginnie.

Included in the show are several copies of sand paintings which though decorative and pleasing in pattern lose the textural and color qualities found in the originals. Of these, *Mountain Top, Corn, and Mountain Spirits* is notable; richly symbolic, the painting is from the Hozhunie Baade Ceremony (Female Blessing Chant) and was made at a ceremony held near Newcomb, New Mexico.—MARYNELL SHARP.

Evelyn Marie Stuart Says:

Artists who aim at the "Abstract" should reflect upon this. There are and have been in all lands and times thousands of temples to religions and few, if any, to philosophies; ten thousand figures of gods to one bust of a philosopher. It might be urged that a religion is a philosophy and so it is, but a philosophy plus, and that plus is humanization, the bodying forth of abstract ideas in concrete and recognizable form, the translation of thinking into living. Religion is to philosophy what art is to science, indeed it is an art in itself and so the parent and inspiration of very much of the world's fine art. The philosophic concept is cold and uninspiring with its suppositions of "underlying substance," "élan vitale" and the like. It does not touch the heart or fire the imagination. It is too impersonal and intangible. A religion is the "word made flesh" and "dwelling among us," the forces of nature presented as handsome gods and beautiful goddesses, the power back of nature as a one everlasting and all-loving Father. Art concerns itself properly with the tangible, for it is a matter of material creativeness expressing itself in physically tangible objects. It can in this way interpret abstract truths and make them apprehendable but it can never hope to represent them.

A Modern Viewpoint

By Ralph M. Pearson

The Modern Has the Wrong Pictures in the Basement

Upstairs in the magnificent main gallery in New York's Modern Museum is the major (in size) exhibit of paintings by Kokoschka, a man who has learned practically nothing from the modern movement which this museum is supposed to represent. Down in the basement are three small exhibitions, *Painting and Sculpture in Architecture*, *Sculpture by Painters* and *Postage Stamp Design*, that are packed with social art significance. The contribution of the Kokoschka showing is confusion worse confounded. The contribution of the three, in varying degrees, is a clarification of basic cultural issues. The three, judged impartially, therefore, should be upstairs receiving all the honors. The Kokoschka, theoretically, should not even be in the basement; it should have been declined in favor of a museum *not* devoted to the significant art of its own day, like, say, the Met. Or perhaps, with a tolerant educational purpose, it should be shown in the basement to illustrate how an authentic and profound emotional power is vitiated by the lack of knowledge of the design of the ages as rediscovered by the moderns.

Of the three basement exhibits the one on art in architecture is most important. Its theme is that architects and artists should collaborate to bring sculptures and murals into buildings to "create a dramatic focus in an architectural space." The large photographic illustrations go back through history to Egypt with examples of such collaboration, and contrast them to present achievements. The impact of the showing is to blue-print our future course to architectural distinction.

The sculptures by modern painters are very revealing—both of the painters' knowledge of actual form and of their ability to carry design organization from two to three dimensions. Studying the works shown to check on these abilities, there are confirmations and surprises. The painters who amply confirm in form their design sensitivity on a single plane are Renoir, Beckmann, Masson and Morris. Matisse and Picasso fall below expectations in the examples shown; the former's design is brutal; the latter's tenuous. Kathe Kollwitz and Jackson Pollock provide the surprises. The former's bronze head of *Grief* done in 1938 shows a much better organization than is ever evident in her prints; the latter's terra cotta abstraction, done this year, shows a sense of form design rarely if ever matched by his meandering colors on canvas.

The postage stamps are considered as pictorial designs, as an expression of their countries of origin and as one way of using genuine artists—a way indicated but not yet realized. The showing warrants careful study.

These three small exhibitions are circulating ones available to any community for a rental fee; their circulation should be wide and continuous.

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Roofs: GEORGE AULT

George Ault—1891-1948

AFTER A FULL EXHIBITION season the Woodstock Artists Association devotes its last show to the work of the late George C. Ault. It is the first inclusive exhibition of his work since 1928, and it includes oils, watercolors and drawings from 1919 to the day of his sudden death last December. The personality of a staunch and steadfast painter speaks volumes from the walls.

What is Americanism in art? Contained in these works is one answer with many facets. It is care, loving care, in the creative expression of a man rooted deep in nature and the human element. Ault did not have to wander far from the scenes of his chosen home. The fact that his last home was Woodstock was incidental to the productivity of his mind and brush; the record of familiar places in New York City, Provincetown and New Jersey blends with the record steadily and definitely progressing toward a wider individual field. The first *Old Apple Trees* of 1919 has the same austere precision, under-dramatized but coolly convincing, as the 1948 *August Night at Russell's Corners*. The fact that among the last of his pictures *Universal Symphony*, for example, is completely abstract, shows great growth of concept. Experimentation was part of his honesty, and Ault lived his work as simply as his life, as plainly straightforward as a Friend's Meeting House.

"Tomorrow I will change that upper section," Ault pointed out to his wife in the studio before the canvas he was not destined to complete. Tomorrow never came, and the painting hangs beside the others, both early and late. The measure of George Ault as a painter can as well be judged by his grave penetration, his sense of the poetic as well as the austere, "the controlled and spontaneous expression," according to his good friend John Ruggles, who wrote the foreword to the catalogue, as by his inclusions in important collections. His paintings can be found in the permanent collections of the Whitney and Cleveland Museums, the Pennsylvania Academy of

Fine Arts, Newark Museum, California Palace of the Legion of Honor, Los Angeles Museum, Albany Institute and others. The universal loneliness embodied in his work has perhaps found its level of serenity in the company of the best contemporaries in American art.—MARGARET LOWENGRUND.

Adler Memorial

A MEMORIAL EXHIBITION for Jankel Adler, Polish-born painter who died in England last spring, is being held at the Jewish Museum. Since Knoedler's held the first American exhibition of his work about a year ago, the quality of his abstracted, mystical paintings will be no surprise to New York art-lovers.

Adler's work is extremely stylized. He built his paintings of forms painstakingly put together of tile-like color areas. Their total effect, however, is not of the flat, mosaic patterns one might expect, but rather of roundly modelled figures functioning in deep space. They seem to move in ancient and mysterious rituals, garbed in Oriental opulence. Their textures are rich and varied, their striations recalling the gold embroideries on ceremonial cloths. Their colors are those of ancient synagogues when the sun pierces their stained-glass windows.

And yet, except for a picture of King David and his harp, and perhaps one or two others, they're very simple and even prosy in subject, depicting still-lives, a woman with a bird, a group of people at a table. It is as if Adler felt some profound mystical significance in everything about him, giving it monumental shape, vibrant color, recondite meaning.

Museum Additions

THE MUSEUM which the landscape painter William H. Singer, Jr., and his wife founded at Hagerstown, Md., in 1931 is adding two wings as a memorial to the painter, who died in Norway in 1943.

The museum—the Washington County Museum of Fine Arts—will open the new wings Nov. 15. Mrs. Singer, a native of Hagerstown, will come from her home in Olden, Norway, for the ceremony.

One of the new wings, designated as the Singer Memorial Gallery, will house a collection of Singer's paintings after they are displayed at a memorial exhibition in Holland in January. The other new wing, designed primarily as a concert hall, will have a stage and accommodations for an audience of 200. Both of the new wings are the gift of Mr. Singer's widow, Anna Brugh Singer.

Ault Oil Purchased

The Cleveland Museum of Art has just purchased the George Ault oil *Festus Yayple and His Oxen*. This picture was exhibited in the Upper Hudson Regional at the Albany Institute and at that time won high praise. (Reproduced ART DIGEST 5/15/47.) It is a strong, simply designed landscape with the title figures very small in the middle distance.

The exhibition continues through October 5.—EMILY GENAUER.

Philadelphia Art News

By Dorothy Drummond

PHILADELPHIA:—Everyone knows that contemporary art and contemporary photography have reacted upon each other and are, to marked extent, marching forward in common stride; yet it takes a photographer's art collection to pound that fact home to the public at large.

Apt selections from the bequest of Alfred Stieglitz to the Philadelphia Museum of Art (41 paintings and 68 photographs) were placed on exhibition in the Museum through the summer. That Stieglitz had an artist's vision is evident both in his own photography and in his choice of paintings—oils and watercolors—by such leading artists as John Marin, Arthur G. Dove, Marsden Hartley and Georgia O'Keeffe.

Knitting together the creative approach of brush and camera is a preoccupation with design, abstract or realistic, and an emotional concern with color which, in the paintings, embraces pigment; in the Stieglitz photographs, play of shadow and light. It is interesting to compare Marin's watercolors of New York City with some of the Stieglitz prints, and the Stieglitz simplification of realistic forms with similar paint handling of the western landscape by O'Keeffe and Hartley.

That there is strong kinship in realism between a Charles Sheeler and a Stieglitz is evident in the latter's handling of clapboards, brick and shingles; just as experiments in the abstract motivated the Stieglitz *Equivalents*, Dove's *Silver Tanks and Moon or Chinese Music*, and Hartley's *Painting No. 4, Black Horse, 1915*.

The Marin selections in the current exhibition provide a quick survey of the art of this adventurous watercolorist from 1908 into the 1930's. Etchings of *Notre Dame, Paris, 1908* and *The Cathedral, Rouen, 1909* trace back to a Whistlerian beginning that, by 1913 (*Woolworth Building, N. Y. No. 2*), had absorbed cubism and was going on toward an exploration of the abstract that yielded the fine later watercolors of the Maine coast.

The over-all flavor of the Stieglitz bequest, therefore, is that of a definite but changing period in American art thought, as provocative as it was experimental.

At Carl Schurz Foundation

The Carl Schurz Foundation, with quarters in the Old Custom House, has been celebrating the Goethe Bicentennial, and as part of its commemorative exhibition presents a series of excellent watercolors by Kenneth Becker that catch the feeling of the rugged country around Aspen, Colorado, recent scene of a big Goethe Convocation.

An intelligent as well as emotional draughtsman, Becker offers a character study of a portion of the West not too far removed from the pioneer to have lost touch with a frontier spirit. Watercolors of Victorian dwellings and ramshackled saloons contrast with the magnificence of towering mountain forms that reach to the clouds and spill down to the valleys (*Razor Back* and *Above a Maroon Lake*).



Self Portrait: ALFRED MAURER

The Maurer "Enigma"

NOW THAT HE IS SEVENTEEN YEARS DEAD, hanged by the neck, A. H. Maurer is having his say at last.

He had it once before, during the early years of the century, but he turned his back on the Whistler-like naturalism which had won him warming recognition and a pleasant solvency.

He sought his artistic salvation along new paths, and the world closed its eyes and ears as it closed its purse and the gallery doors. The new paths were rocky, darkly tangled, but he kept going his own way to the end. That came Aug. 4, 1932, when he hanged himself. Not many people seemed to mind.

But now, because D. S. Defenbacher could not forget the Maurers he saw stacked forgotten in a Long Island attic, because some others also remembered, Alfred Maurer is having his say—a definitive show—at the Walker Art Center in Minneapolis (to Oct. 16) and at the Whitney Museum of American Art in New York (Nov. 6-Dec. 11).

It has been eighteen years since Weyhe's gave Maurer his last one-man show. That was the same year his father, Louis, had his first one-man show at the age of 99 after the newspapers discovered the old man was the only surviving Currier and Ives artist.

In a monograph for the present show, considering the relationship of father and son as a factor in explaining the "enigma" of Alfred Maurer, Elizabeth McCausland cites medical records to disprove the gossip that Maurer killed himself because he had cancer.

Maurer's torment fundamentally was subjective. He saw the years lengthen and success pass him by, while late in life fame overtook his father. . . . The relation between Louis Maurer's rise to fame and Alfred Maurer's neglect may be thought to be minor. Maurer was generous and affectionate, gay and vivacious, beloved by all. He would not begrudge glory, even to a naturalistic painter.

"The relation is vital, however. Much testimony deals with tensions between father and son. Many bear witness to grievances cited by Maurer. He belonged, he believed, to the vanguard of aesthetic progress. It could not but be galling to see praise lavishly bestowed on the past he had rejected. His paintings are direct proof.

"About 1930 Maurer turned to allegory for relief from stored-up resentments. Rapid kinetic images are surely portraits of his father: compare *Head of a Man* with the news photograph of father and son in the former's studio. . . . In the *Two Heads* series he painted a mythical father-son history. The ties of love are strong, the ties of hate may be stronger. Losing hate, what is left "

The father died a few months after his hundredth birthday was celebrated with public fanfare. The son moved downstairs to the old man's bedroom in the family home in New York's West 43rd St. A couple of weeks later, he went upstairs again and chose the little hall bedroom where he had lived and worked as his place to die.

In his 64 years of life, Maurer bridged naturalism, impressionism, postimpressionism, fauvism, cubism and abstractionism. Whatever else he may have been, for good or ill, he was a man. And as Miss McCausland says, "In point of time he was the first American pioneer of modern art."

Museum Selections

THE JOSEPH LUYBER GALLERIES are presenting their second annual exhibition entitled "Museum Selections of the Year." In a necessarily limited way, since it includes only a score of pictures, it serves as a kind of gauge of American museum taste in the past year. Any notion, for instance, that museums have lately been showing abstractions exclusively, must be dissipated by this collection of a romantic landscape and a still-life of Lamar Dodd; two extremely reserved, conventional but sensitive figures by Leon Karp, and Morris Blackburn's sprightly, descriptive *Jersey Beach*.

Even the three paintings by Samuel Adler and the two by Marion Junkin which are included, are comparatively "easy." The Adlers are pretty much of a piece—darkly-palettred interiors of figures, usually grouped around a table and shown in attitudes of meditation or prayer. Each considered alone is interesting for its intricate but carefully controlled mosaic-like patterning, for the subtle tonal nuances the painter realized with a limited palette, for its sustained poetic mood. Seen together they are so similar as to suggest that Adler would do well to experiment with new subjects, new arrangements, new moods, before he becomes enmeshed in a formula. (See reproduction, page 22.)

My favorite picture in the Luyber show is Marion Junkin's *Summer Breeze*, an airy landscape with figure in which lozenges of light carefully disposed over the arrangement give it an enormously lively, decorative quality. It isn't a profound work, to be sure, but it's most assuredly that song to a *Summer Breeze* that the artist intended it to be. (Through September.)

—EMILY GENAUER.



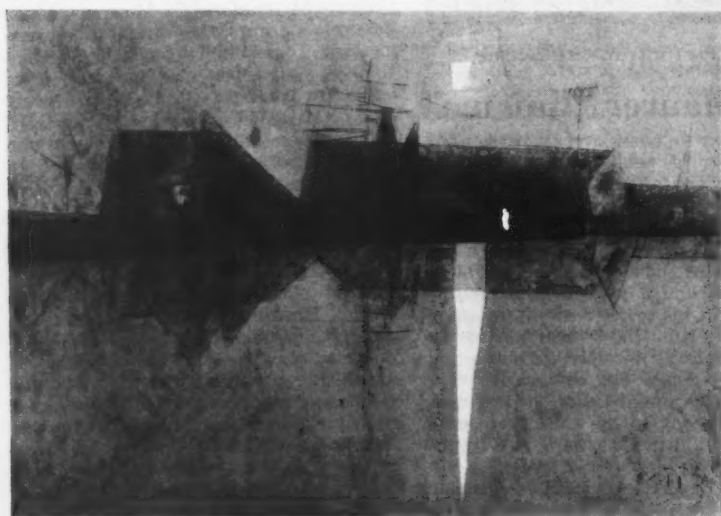
Elevated: CARROLL AUMENT
At 8th Street Playhouse



Still Life With Mirror: RATTNER
At Rosenberg



Girl With Cat: ANONYMOUS
At Downtown



Houses by the River: FEININGER
At Buchholz



Ceramic Replica: PICASSO
At Perspectives



The Good Wife: SAMUEL ADLER
At Luyber



Fish Composition: VACLAV VYTLACIL
At Feigl

FIFTY-SEVENTH STREET IN REVIEW

Modern Europeans

Among the selections of European painting and sculpture in modern idioms at the Buchholz Gallery are a number of new arrivals. From Italy come two small figure pieces and a swift vivid watercolor drawing by Marino Marini, the sculptor whose work attracted so much attention in the recent Museum of Modern Art Italian exhibition. He will be given a one-man show by the gallery in January. New also to gallery visitors is a small Lehmbruck *Seated Girl*, elongated but rather more decorative than his other work; a Mailloir door or wall decoration—a nude against leaves—that is usual for this sculptor; and a beautiful Feininger painting, the moonlit *Houses Along the River* that is lyric poetry achieved with a limited palette.

Other exhibits include a 1925 Gris still life that has not been shown before, a charming Beaudin landscape and works by Sutherland, Henry Moore, Klee, Miro and Gerhard Marcks. (Through Sept. 24.)—J. K. R.

Three at Feigl

Two German expressionists, Oskar Kokoschka and Bruno Krauskopf, share the walls of the Feigl Gallery with a well-known American painter and teacher, Vaclav Vytlacil, who is the most generously represented of the three. The sole oil by Kokoschka, a Scottish *Landscape with Sheep* painted in 1944, is an exuberant study in brilliant, Renoirish color and brushwork that is quick and vivid rather than nervous.

Krauskopf, who left Hitler's Germany to live in Norway for many years until his recent arrival in this country, is represented by a gouache portrait and landscape, and a larger Norwegian landscape in oil, that is stronger and richer in color.

Vytlacil's recent work is exciting. Two versions of a *Sleeping Girl*, the first in gouache and the second in oil, to which this artist has turned after long and exclusive devotion to the former medium, indicate his recent progress. While the first is painted in fresh, light color and semi-abstract style in the later oil is a completely abstract composition in bold, strong color. It has a more pronounced French look. *Fish Composition* is a handsome arrangement with white dominating. (Through Sept.)—J. K. R.

Picasso Ceramics

Perspectives, a new gallery located in the building at 34 East 51st Street, has opened with what should be a popular first exhibition: a group of 18 excellent, and as far as we know unique, reproductions of Picasso's ceramic plates. Framed in velvet-lined shadow boxes the medium-sized plates are designed to sell for below \$40—the exact price being not yet determined due to difficulties with the customs office, which is reluctant to believe the works are copies rather than originals.

The plates reflect Picasso's post-war gaiety and domestic felicity. Subjects range from a delicate figure drawing through centaurs, whimsically-primitive heads, double-view portraits, fanciful animals and still life pictures, executed in various and rich color glazes. Some achieve remarkable textural effects. Planned as a gallery for young collectors with a modern viewpoint and moderate budget, Perspectives' next exhibition will be prints by Miro. (Through Sept.)—J. K. R.

Watercolors by Sullivan

G. E. Sullivan, who teaches what is known as interior delineation at Pratt Institute, is showing a group of imaginative watercolors that draw on the imagery of a line from Blake, a Greek myth, a blizzard and other fanciful subjects, at the Ferargil Galleries from September 19 to 30. Trained in commercial art, Miss Sullivan brushes her spare-time watercolors with looser freedom. Not always strong or original enough, the notable pictures do achieve commendable color and mood, as in the tiger of "In What Furnace Was Thy Brain?", the misty grey and white composition, *White Horse*. A somewhat surreal *Self-Portrait* appears to be a good likeness.

On view for a special two-day exhibition at the same galleries this past fortnight were the 32 original paintings of Biblical characters, reproduced in *In Our Image: Character Studies from the Old Testament*, with text by Houston Harte, published by Oxford University Press.—J. K. R.

American Debut

Boris Vansier has found time, in his twenty-one years, to study the piano at the Geneva Conservatory, to study medicine in Switzerland, and to take enough courses in drawing and painting in various parts of the world to prepare him for the career in art on which he has evidently finally decided.

His first exhibition in America is currently on view at the Kleemann Galleries. It reveals enough talent to suggest that art may turn out—in time—to have been an excellent choice for him. At the moment, however, his pictures are more earnest than inventive, more honest than inspired. His female nudes—there are several in the show—are well and sensitively drawn, but in their attitude and in Vansier's device of cutting them up into blocky areas, one feels mannerism, rather than style.

Best of the twenty drawings and gouaches which compose the show is a landscape called *Vieux Bateaux en Gaspesie*. It has more movement in its design than the others, and its development in a predominantly dark palette is striking. (Until Oct. 1.)—E. G.

Watercolor Group

The season's opener at the Kraushaar Galleries is a collection of watercolors by most of the artists who regularly exhibit there. There are no startling

deviations to report in the generally familiar styles of these artists. Dean Fausett is represented by two landscapes perhaps more tonal in quality and softer in line than is customary for him. Henry Schnakenberg's *Rapids* is more dynamic than usual in its organization, and more interesting in its textures (the granular quality of his rocks, for instance, is highly effective). John Heliker's abstraction called *Microsamos*, resembling, rather, a cross-section of a seed-pod, is possibly more compactly integrated than anything he has done before.

Several younger artists have recently been added to the Kraushaar group and are here having their initial showing. Among them is Joseph Lasker, represented by two warmly appealing Mexican subjects of which one, a gouache of two boys taking part in a carnival procession, is notable especially for its luminosity. (Until Oct. 8.)—E. G.

Provocative Pastels

The Peridot Gallery is inaugurating the coming season with an exceptionally vital exhibition of pastels by Reginald Pollack, young New York painter now residing in Paris. Though Pollack has shown in numerous group shows this is his initial one-man exhibition and the delicately rendered abstract pastels testify to the artist's facility in handling what is sometimes thought to be a difficult and shallow medium. His compositions abound with richly integrated designs and brilliant colors relieved by carefully etched drawing and varied textures. At all times Pollack's approach is a highly personalized one and his subtle abstractions possess mystical overtones that are both provocative and rewarding. Especially satisfying is the sensitive rendition *Madonna*, as is *Bird Woman* with its vibrant color gradations. (Until Oct. 1.)—M. S.

Variety in Watercolor

Watercolors by seven members of the Babcock Gallery group provide an attractive and diverse show this month. Sol Wilson returns from a summer at Provincetown with two excellent pictures, the dark *Logs on Wharf*, simple and strong, and the more dramatic *Bulkheads and Surf*. Also in top form is another painter of New England coastal moods, Jean Liberté whose *Rock Ledges* transcribes sound and vision into near-abstract but evocative harmony.

In different tempo are George Ratkai's recollections of summer vacation—a circus, puppet show and penny arcades, painted with bright color and much robust delineation. *Peep Show* is small but organized like a mural and, despite a static quality, good sustained viewing. *Quarry Pool* by the same artist, makes fine use of the design inherent in his subject.

John McCoy reveals his well-known skill with line and watercolor in his fastidious and lovely *Milkweed* composition, but his *Old House* could and probably was painted in the same manner a century ago. Nothing fresh has been added. Other works are signed by John Costigan, who shows his usual sun-dappled landscape with figures or animals; Elias Newman, whose *Rocks and Sea* is a creditable essay on a

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familiar and challenging theme, and Harold Weston.—J. K. R.

American Folk Art

The Downtown Gallery, which has done much to popularize the untrained art efforts of early American limners, craftsmen, schoolgirls and housewives, is currently displaying a selective group of 31 paintings and other objects chosen for high quality and rarity.

Among the paintings, a full-length portrait of Abigail Taylor, an anxious-to-please child in a blue dress, is outstanding. In skill, freshness and background detail the anonymous artist was ahead of many of his early 19th century contemporaries. Even more interesting is *Girl with Cat*, another anonymous work. Dated about 1820, it could probably pass in a contemporary exhibition by virtue of its sophistication as seen in the simply-modeled forms and contrasts of flat color, from the red of the dress to the black of the cat. This is a striking work. (See cut, page 22.)

Other outstanding exhibits are a brooding oil, *Twin Rocks*, by G. W. Mark whose landscape has something of the harsh romance of early German painting; the pair of portraits of John and Polly Fonda—he, stern and uncompromising, she, not unnaturally worn and haggard—by John Wilkie; a cast iron weathervane of a horse, sturdily and realistically portrayed except for the stylized sheet iron tail; a lush Massachusetts Fruit Piece painted on velvet and a charming morning picture of gentle landscape. An 18th century wood *Female Centaur* has everyone guessing. (Through Sept. 24.)

—J. K. R.

Modern French and Americans

At the Van Diemen-Lilienfeld Galleries another fall group offers paintings by well known modern Frenchmen and a few Americans. From Vlaminck comes early and later works, among them a rich *Summer Bouquet* and a thin *Wind in the Reeds*. Utrillo is represented by a typical and good street scene and Derain by, among others, a small and charming nude. The sole French cubist represented is the little-known Herbin, whose *Still Life with Fruit* is good enough to make one curious to know more about his work. Other Frenchmen shown are Chagall, Rouault, Soutine.

Among the Americans the largest group of paintings is by Frederick Franck, whose pictures have strength and verve. There is also a pointillistic, flaming *Yellow Clouds* by Feininger, a *Dali Knight of Death*, a landscape by

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11th Annual FALL

GROUP SHOW

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Robert E. Harris	Frank Jankovitz
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September 15, 1949

Dan Lutz, and a sea picture by Wallace Bassford that is fresh and sensitive in color. (Through Oct. 14.)—J. K. R.

Watercolors by Wenger

A taste for fantasy raised many of the watercolors that might otherwise fall into a pedestrian class into a somewhat more interesting group by John Wenger at the Grand Central Galleries. A series of imaginative baliet and concert scenes and another inspired by fairy tales and things beloved by children—toy soldiers, merry-go-rounds, circuses—have charm and gaiety. More conventional are the larger works which are earnest but lack the spirit and personal approach that make the other pictures command attention. (Through September.)—J. K. R.

Eleventh Fall Annual

The Ward Eggleston Galleries' 11th Annual Fall Exhibition represents about 20 artists with one to three paintings apiece. Style, as well as quality, varies although differences in the latter ranges more widely. Starring artist is Robert E. Harris whose trio, a sketchily-brushed nude, an accomplished double *Figure Study* and an ambitious *The Manger* in which color, design and effect does not fall short of intentions, makes interesting painting. Frank Jankovitz shows a fresh *Landscape with Deer* in fluent watercolor; Alexandra Merker, a *Poetess*, skillfully painted in yellow silk dress on a yellow couch; Chan Bejar, some dark Mexican scenes of note; Martha Reed, a pleasant group of landscapes. Other works include a good pastel by Selma Slipyan, *Allentown* by Leslie Fliegel, watercolors by James Meade. (Through Sept. 24.)—J. K. R.

Five at Rosenberg

A group show that has some semblance of a theme—the changing styles or evolution of individual painters—is found at the Rosenberg Galleries where pictures by five artists are being exhibited through October 3.

Most interesting is the group by Max Weber, dated from 1910 to a recent *Cellist*. The earliest work is a rather stilted *Bathers*, whose pasty gouache coloring gives little indication of Weber's later, glowingly vibrant palette and nervous line. Just as different in a way is an *Interior with Still Life* of 1932, which is bold, vigorous in color and objective in point of view. In yet another mood is the 1937 pastel, delicately drawn with sweet sentiment. *Old Barn* reveals Weber's admiration for Cezanne as well as his own considerable abilities.—J. K. R.

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You will be interested in the new ART Digest feature page on materials and techniques. Starting October 1st and monthly thereafter, Ralph Mayer, well known authority and lecturer on materials and technique, will start writing on these subjects. We know that the information contained therein will prove most helpful. Don't forget—October 1st is the date.

The contrast between the two Marsden Hartleys shown is also great—from a stylized early *Flowers*, rather effete and French, to the rugged *Jetty Seen Through Window*. Karl Knaths' three pictures were painted in 1946, 1947 and 1948 respectively but they are each distinctly different, ranging from a simply designed decorative work to a cool and lyrical abstraction and a Leger-like-mechanical *Coq d'Or*. Other outstanding paintings are Abraham Rattner's *Still Life with Mirror*, of Byzantine color splendor, and Milton Avery's pleasant *Inner Harbour*.—J. K. R.

N.A.W.G. Graphic Group

A graphic exhibition sponsored by the National Association of Women Artists, at the Argent Gallery, illustrates strikingly how varied a technical performance is included today in the term graphics. For in addition to the familiar processes in black and white, etching, lithography, engraving, aquatint, there are all the diversities of color etchings, color lithographs, serigraphs and color wood engraving. The work is by members of the association and a large number of internationally known guest artists.

The showing reaches such large proportions and is of so high an average of performance that it is difficult to play favorites. The contrast between the exquisite line and tonal modulations of Badmin's engraving, *Oxfordshire*, and the vigor and actual vehemence of Petardi's abstract color etchings is due not alone to the difference of techniques, but also to the difference of approach to subject matter.

Labourer's clean precise etched line; Chris Ritter's bold color and expensive design; the rain of cross hatchings in Villon's figure etching; Ethel Keller's animated figures in serigraph; the powerful impact of a lithograph by Orozco; the witty *Composition*, an etching, by Chirico; Gladys Mock's engraving of swirling flames; Portinari's stolid figures (lithograph) and a gay *Harlequin* (color etching) by Lurcat exemplify the wide gamut of graphic expression in highly personal terms.—M. B.

Enlivening Group

The group exhibition at the Passe-doit Gallery is a pleasing lift from the doldrums into which the art world seems to have sunk at the moment. There is individuality, vivacity and, fortunately, good painting in the group. William Lester's *Old White Store* has sparkling touches of color to offset the expanse of white. It is a painting which impresses both in its rich *matiere* and its nice balance of design. Cornelis Ruhtenberg's *The Flutist*, a tall, attenuated figure with long face, long hands and a melancholy stance, conveys the absorption of the performer in his performance. Since the world and his wife are interested in abstractions, nothing more abstract could be depicted than this idea of inner life for which the musician himself is only a lay figure.

One of Houghton Cranford Smith's formalized landscapes, *Moret-sur-Loing*, is a handsome decorative design, the warmth of color giving vitality to the stylized forms. A still life by J. M.

Hanson, is an abstraction in which a flash of red gleams unexpectedly out of a general grayness, *Angels Making Music* by D. A. Carnelli, is a charming conceit, the blue and mauve garments of the choirsters, gathered about the Madonna and Child forming a rhythmic garland, to which each fluttering robe adds a note.

La Celita Linda, three husky figures singing with wide open mouths in an abandonment of enjoyment is a canvas by B. J. O. Nordfeldt, in which the vigorous presentation of the figures and the characterization of their bodily gestures is so ably realized that one imagines that one actually hears the roaring song, probably a bawdy one. —M. B.

Two Prizewinners

One of a number of unexpected places in Greenwich Village where one may be surprised to find serious art is the little mezzanine of the 8th Street Playhouse, where a two-man show of paintings by Carroll Aument and Lynn Rowan (Village Art Center prizewinners) is sharing a triple billing with *Mighty Joe Young*.

If dealers and show-selecting museum juries are alert, we should be seeing the work of Aument in increasing quantity, for these small paintings are uncommonly mature and original works—precise, but subtle in color and mood. Rowan's canvases are free, sometimes splashy and not so well organized as those of his co-exhibitor. Particularly commendable are Aument's *White Pitcher* and *Elevated* (see page 22) and Rowan's *Louis John Muller*. (Until Sept. 26.)—J. G.

Kende Galleries

THE KENDE GALLERIES will inaugurate the new season with an auction of French furniture and decorations, porcelain, glass, silver, paintings and rugs, on Saturday, September 24 at 2 P.M. The group is the property of Mrs. Charles Baan and was formerly in the collection of Nicholas, Count Esterhazy and other owners.

Among the decorative paintings are examples by French, American, Spanish and other 19th Century and modern artists, with genre and pastoral scenes. There are a pair of small watercolors of New York Harbor and Governors Island by Joseph Pennell, N. A., a pastel landscape by Boudin, and examples by Maclet, Guillemet and other. Also included are a Connecticut landscape by Ernest Lawson and a nostalgic winter view of Wall Street looking towards Trinity Church by Guy Wiggins. A tranquil group, *Le Marche aux Esclaves*, by the Austrian Rudolph Ernst, and a painting of highly religious significance, *The Pardons of St. Anne* by Valentin de Zubiaurre, are also offered. Valentin de Zubiaurre, with his younger brother Ramon, and his contemporaries, Sorolla, Zuloaga, de Beruete and others formed a distinctive coterie of Spanish artists.

Other objects for sale include furniture of the French 18th and 19th Century, lamps, ornamental objects, silver pieces, and various textiles. All items will be on exhibition from Saturday, September 17 to the day of sale.

The Art Digest



LOUIS J. MARION

Parke-Bernet

FLINGING DOWN THE GAUNTLET to the gremlins that have besieged them since they started their new building, the Parke-Bernet Galleries announced that they expect to be in their new quarters sometime in October of this year. However, it is expected that they will continue to do business at the old Brummer Art Gallery at 110 East 58th St. for some time.

Good news is that Louis J. Marion of Mt. Vernon, N. Y., was elected a vice-president of the Galleries. Mr. Marion, a stockholder and director of the company, has been connected with Parke-Bernet for more than twenty years, the past ten as an executive. He is general manager, one of the chief sales representatives, and also a senior auctioneer and art appraiser.

The first sale of the new Parke-Bernet season will be held on September 29 and 30 and on October 1 at their temporary headquarters on 58th Street. The building is being renovated to serve as a sales headquarters. Several partitions will be removed to create a sales room large enough to accommodate its extensive clientele. The sales room will by no means be a makeshift affair, but equipped with stage, curtains, floodlights, and other paraphernalia required for effective presentation of collections. Offices will be divided between the first and third floors, art and book cataloging will be done on the fourth floor, and the photographing studio has been set up on the top floor.

The new building, to which they will move as soon as possible, will be in the modern classical style, four stories and penthouse high, built of concrete and faced with Alabama white limestone. Meanwhile, however, the remodeling of the old Brummer Galleries, as indicated above, seem to show that Parke-Bernet is prepared to stay where they are for an indefinite period.

They will open their season with a sale of furniture, decorations, decorative paintings, prints, and miscellaneous objects. These items will be on exhibition from September 23, and will be sold beginning September 29 for three consecutive afternoons.

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Another Conference

[Continued from page 18]

painting of peasants shown choosing up sides. This made a deep impression on him, for on seeing that painting he knew that those early Dutchmen were all right, he said, and that theirs, clearly, was a democratic system in which each man had a chance to win.

Perhaps, then, the Columbia conference will also point up that there is something fundamentally wrong in our education system when knowledge has become so compartmentalized that students can be graduated from great institutions of learning without having been sufficiently exposed to creative expression to develop true understanding and appreciation of its essence. And perhaps the conference will also call attention to the fact that scholarship is neither a prerequisite for, nor a guarantee for, an appreciation of art.

For in between the two extremes of those who see art only as a basis for dialectical discussion and a confirmation of their own aesthetic theories, and those who see it only as a means of communicating prosaic fact, is a vast and steadily growing number of people on all levels of education and intellect, who truly enjoy art. They have learned the art language as a foreigner in our land learns English—by surrounding himself with it.

And it is these people, rather than the scholars, who have made clear the greatest role of art in a democracy. They have learned to look at pictures as an artist does—creatively and imaginatively. They have gotten beyond themselves, expanded their experience, gained insight into the minds, hearts and values of other men. One of the conference scholars, Karl Deutsch, associate professor of history at M.I.T., suggested this function of art tangentially. If you look at a painting," he said, "and are impelled to remark, 'I've often felt like that,' it's good art. But if you look at it and say 'I've never felt like that,' it's great art." It is the ability of art to make a man receptive to new ideas and emotions which is the tremendous potential of art in a democracy.

Maybe some of the scholars actually said that at the conference. If so, and it got buried under the double-talk, they'd better take Dr. Bryson's closing advice and next year "risk a loss of prestige by making your contributions simple, if you dare."

Contemporary Arts

[Continued from page 15]

tive effect and solidity too; Louise Pershing's delightful *Prof. Hoff Tat-tooing*; Nassos Daphnis's personal imagery in *Dream*.

Schedules for both exhibitions are only partially completed. The Southern show, now on view at Brennau College, will visit Howard College (November); Sullins College (December); University of the South (January 1950); Greenville Art Association (February); La Grange College (March); Terry Art Institute (April); Stetson University (May); Leggett's Department Store (June); concluding with a long summer

showing at the Columbus Gallery of Fine Arts, beginning June 15.

The Western tour, now at Missouri State Teachers College, will be shown in schools in Texas, Arizona, Minnesota and other places.

A Modern Viewpoint

[Continued from page 20]

And their meanings should be well dramatized wherever shown. To one who has been arguing for some 25 years for collaboration between architects and artists, and for its correlary, between leading artists and industry (with the artist granted design authority), it is heartening to have a powerful museum join the ideological fray as effectively as is done in this case. Perhaps the Modern will now take the next logical step and promote the artist-designer of things to use. Heretofore it has promoted "good design" but has not featured the artist as designer.

Victor Higgins Dies

Victor Higgins, one of the "famous seven" who established Taos, N. M., as an art colony, is dead at 65. He died in a Taos Hospital Aug. 23 after a heart attack. He had suffered a stroke the previous night while visiting friends.

Mr. Higgins, born in Shelbyville, Ind., went to New Mexico in 1914. He had studied in the Art Institute of Chicago and at Chicago's Academy of Fine Arts and also with Reno Menard and Lucien Simon in Paris and with Hans von Hyeck in Munich.

Among other galleries, his work hangs in the Art Institute of Chicago, the Pennsylvania Academy of Fine Arts and the Corcoran Gallery in Washington, D. C.

12th Century Danish Reliquary

One of eight known "nailhead" coffrets in the world, a Twelfth Century Danish reliquary in Champeve enamel, has been acquired by the Cleveland Museum of Art from Hitler's moneyman, Baron Thyssen-Bornemisza, who "acquired" it from the Hermitage Museum in Moscow.

The box bears figures of saints in arcade, Agnus Dei with the symbols of the Evangelists, Christ enthroned with angels, and crucifixion with the Virgin Mary, St. John, Longinus and Stefanon. The reliquary, called nailhead because of the knobs on it, is dated because the mitre worn by one of the figures was correct for bishops only during a rather brief period around 1100 A.D.

Met to Spend 3 Million

Plans for a \$3,000,000 renovation and addition of at least one wing to the Metropolitan Museum of Art in New York have been filed with the city's Department of Housing and Building.

It was understood that the project was only the first step in an expansion program which would require considerably larger sums over a long period, but details were not announced.

Free Gallery to Open

New Jersey was never like this—before. A free gallery is being opened at the Academy of Arts in Newark by T. R. Bogut. This gallery will be open to any New Jersey artist.

Los Angeles Events

By Arthur Millier

SARATOGA, CALIFORNIA:—Los Angeles and its art events seem very remote to your correspondent as he types this piece, the nearest thing to "work" he has attempted in 10 days. I was dreamily re-reading Berenson's *Florentine Painters of the Renaissance* in the sunny garden of *Montalvo*, the beautiful heavily-wooded estate which the late Senator Phelan gave to the San Francisco Art Association and where I am privileged to inhabit a guest studio-house during a brief vacation, when I remembered the magazine and its deadline.

It costs an effort in this quiet haven to believe that such a place as Los Angeles, such a sprawling, traffic-bedeveled, mushrooming, formless metropolis, even exists. Yet exist it does, and its art activity is as varied, ambitious and disjointed as the place itself. How it could use a Medici!

Few large cities have more people individually interested in art and, always excepting New York, more nationally-recognized artists. Yet Los Angeles' communal support of art is surpassed by many a small New England or midwestern city and its artists have never achieved such civic representation as the San Francisco Art Association has gained for that city's artists. For lack of money plus imagination plus organization the Modern Institute of Art, of Beverly Hills, disintegrated in a way not likely to stir new confidence in any conceivable successor. For want of the same qualities the region is likely to lose the great collection of this century's art formed by Mr. and Mrs. Walter C. Arensberg, much as UCLA already has lost it. And our civic support of art, as evinced by the exhibitions staged at the Greek Theater in Griffith Park by the Municipal Art Commission, seem dedicated to exalting mediocrity at the expense of talent. When, and if, the Municipal Auditorium and Opera House get beyond the planning stage, it is hoped that some better setting for Southern California's best art will be included.

This month will see some very important art activities in the county. The Los Angeles Chamber of Commerce, spearheaded by its Women's Division, is emphasizing the city's 168th birthday by staging a month-long series of events designed to lead to more civic beautification. The week of Sept. 12 has been designated *Know Your City Week*. The fertile imagination of Sarah P. (Mrs. Arthur) Millier, public relations director for Art Center School, conceived this week of tours to art galleries, art schools, universities and outstanding examples of architecture. There will be special exhibits and open house at many of these places. The aim is to acquaint more people with the many cultural opportunities which exist free for their use and enjoyment. The month-long celebration is to be an annual affair.

Other important art events for September are the national exhibitions of painting, sculpture and art-crafts which will be staged shortly in the County Fair at Pomona under Millard Sheets'

direction—always one of the best shows in Southern California; and, opening Sept. 30 for some six weeks at Los Angeles County Museum, the official California Centennials art exhibitions. These consist of a showing of early California art of primarily historical interest, and a statewide juried exhibition by artists now resident in California. This latter show is now being selected and purchase prizes are being awarded by Lester Longman, Andrew C. Ritchie and Perry Rathbone.

So there is quite a lot of art activity going on under the notorious smog which is the price Los Angeles is paying for its fabulous, unbridled growth. And no doubt, despite *Montalvo's* peace and beauty, this writer will soon be eager to get at them and review them for readers of the liveliest art magazine in the United States.

Lake Geneva

[Continued from page 17]

zens lazily enjoying life. Arno Hempel offers an interesting variety of paintings and statuary, including a portrait from life of a Wisconsin Indian, *Chief Dawn*.

Margaret Smith, whose paintings of flowers adorn many Lake Geneva homes, extends her horizon in *Happy Day*, a broad landscape with water, painted from her wheel chair. Marion Elliot's *Self Portrait*, Charlotte Best's *Headless Horseman* and Jessie Field's *Wheel Barrow* are among other pictures that invite the visitor to take a second look.

* * *

Most promising of several new galleries that have blossomed in Chicago in the past couple of years is Frank J. Oehlschlaeger's on Oak Street in the Drake Hotel district. A late summer show brings together Modernists of France, New York and Chicago, hung to supplement each other and not to fight.

Oehlschlaeger, with several years of experience managing the picture galleries at the Marshall Field store and before that the American Art Association galleries in Chicago has assembled his pictures to meet the tastes of the advanced art buyers of Chicago, brought up in the atmosphere of the Arts Club and of the late Chester Johnson galleries.

He works on a theory that painting should be pictorial to please art loving Americans, just as it must be to appeal to the majority of Englishmen. In his late summer show, he has, for example, a Matisse *Persian Woman*, a brilliant portrait, gaudily and richly dressed. His Picasso leader, similarly, is a *Classic Head*, Greek and Homeric.

Among Chicago painters represented are Rudolph Pen, Francis Chapin and Patricia Foscett. Pen's *Folies Bergere* and Chapin's *Young Riders* hold their own with New York rivals. Miss Foscett exhibits jottings of luxuriating landscape she did on a summer excursion. Stephen Csoka, a Hungarian newcomer in America, makes his Chicago debut with a nude, combining the arts of the old Paris Salon with impressionism. Darrel Austin and Robert Brackman, Eastern painters of charming nudes, are characteristically present.

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Santa Fe Fiesta

[Continued from page 12]

Santa Fe. As Romany in its peasant tradition as its creator, it particularly remains in mind for its stylization and striking color discords. Equally individualistic is Pansy Stockton's sun-painting titled *Truchas*. Artist Stockton's montages, composed of New Mexico's flora well arranged, need little introduction here.

Paul Coze's abstraction, *Chaos With a Flower*, might well be termed organized cacaphony. Negative in its intellectual approach, the canvas at the same time represents a highly positive statement. *Repressed Cat*, by Bee Jay Maxwell, while not apparently feline, is recalled for its Stuart Davis-like approach. Space and a sophisticated color-sense mark *White Goddess*, a textured essay in oil, by John C. Wylie, somewhat in the Hans Hofmann tradition.

Notable in the Portrait Department are *Irene*, by Henriette Wyeth—a traditional approach is tempered by the artist's introspection and understanding, resulting in a compelling childhood portrait—and a colorful depiction of artist Ira Moskowitz by his painter-wife, Anna Barry. Other outstanding examples, from the distaff side are Agnes Tait's oil titled *El Santuario*—a muted approach combines with a digested technique—Ely de Vescovi's *Tenderness*, a well-composed, poignant mother and daughter, and Maidi Nunn's *Spirit of New Mexico*, a semi-abstract interplay of color planes.

Lovers of the local scene should like Oscar E. Berninghaus' *Fiesta Crowd*, *Taos Pueblo*; Ernest L. Blumenschein's *The Canyon*; Stanley G. Breneiser's *From the Summit*; Oscar Berninghaus' *Landscape*, and Ira Moskowitz' expressionistic depiction of the *Corn Dance*.

Remembered among the sculpture exhibited were Eugenie Shonnard's *Desert Life*, a subtle bas-relief in stone, which would seem to recommend itself as an over-mantle piece; Warren Wheelock's *Chinese Poetess*, a stylized wood carving incorporating an emotional impact through its economy of means; Beryl Boynton's handsomely glazed, decorative ceramic head; Allan Clark's *Apache*, a telling character analysis. Robert Wistrand's *Bibulous Bird* (mobile) combines balance with humor; Arthur D. Taylor, Jr.'s *Obsession at Dusk*, would seem to evidence an aesthetic kinship with Brancusi; and Joseph Zinn's *Vain Bird*—a successful synthesis that scarcely needs a title to identify its preening subject matter.

New Watercolors for Springfield

Two recent additions to the Horace P. Wright collection of 19th and 20th century American watercolors at the Springfield (Mass.) Museum of Fine Arts are *The Merry-Go-Round* by Maurice Prendergast and *Pink Dress* by Charles Demuth. *The Merry-Go-Round* is as gay and charming as its name, while *Pink Dress*, a beach scene with the main figure seated in the foreground, balanced by an upright figure on the left and a recumbent figure on the right, illustrates Demuth's interest in balance and in relationships of stance and muscular action. Both pictures were bought through Kraushaar Galleries.

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ART BOOKS

By JUDITH K. REED

Chinese Garden Art

"Gardens of China" by Osvald Siren. 1949. New York: The Ronald Press Co. 141 pp. of text with 11 color plates and 208 illustrations in black and white. \$30.

Although this is properly a book on the great gardens of China, it would also grace any library of art volumes, not only because in its handsome design, lavish illustration and exquisite color reproductions of nature paintings it is a work of art in itself, but because the author, an internationally famous authority on Chinese art, can not discuss Chinese gardens without also writing about Chinese art.

To the Chinese the garden is an art composition designed with natural materials. Just as their painting reflects the harmony they find in nature so their gardens illustrate their philosophy of esthetics. In both pursuits—gardening or painting—the principle of *Shan Shui* or mountains and water are major elements.

Also like many of the Chinese paintings, the garden is planned, not to be looked at from a fixed observation point as in a Western garden; but to be seen as a succession of scenes or places through which one wanders in contemplation of harmonious nature. Whether the work is executed with brush and paper or with living trees, and rocks that substitute for forests and mountains, the aim is to impress one with the harmony of bigger landscape. As is stated in the *Yuan Yeh*, an ancient Chinese treatise on gardening, the ideal garden suggests that "in your fancy you enter a painting."

Many of the most famous gardens were owned or designed by the painters and most were inspired by artists' conceptions. Rocks fascinated artists who collected those stones that most resembled the fantastic shapes of rocks and mountains used in their *hsieh-i* (idea-writing) paintings. These artists became stone-lovers. Mi Fei, for example, famous 12th century artist and critic, whimsically used to refer to a specially prized garden rock as his "elder brother" and accordingly bow to it. This "stone brother" became so famous that its shape was reproduced (along with Mi Fei's style of arranging garden stones) by amateur gardeners, with typical Chinese fidelity, for the next 600 years.

The text of the book is comprehensive, although the author disarmingly calls it only a resume of memories preserved from former years of wandering in China. There is a general introduction followed by separate and detailed chapters on the elements of gardens; mountains and water; flowers and trees; architectural features. Other chapters discuss older Japanese gardens; private gardens and parks of the sea palaces. A chapter on gardens in Chinese literature and painting is especially informative for art students.

The illustrations are excellent. Eleven color plates, woodcuts after Chinese paintings printed in Sweden, are ex-

September 15, 1949

quisite. More than 200 black and white plates—photographs, many taken by the author, and reproductions of garden pictures—offer a magnificent pageant that covers every phase of the Chinese garden—from an emperor's palace park to a poet's humble mountain retreat or a recreation of natural grandeur in a city lot. For the small city garden is equally revered by the Chinese as seen in this selection from *Yuan Yeh*: "A single mountain may give rise to many effects, a small stone may evoke many feelings. If one can find stillness in the midst of city turmoil, why should one then forego such an easily accessible spot and seek a distant one?"

Steve Wheeler's Book

"Hello Steve"; *Thirteen Facsimile Prints with prose by John Storck and essay by Adam Gates*. 1948. New York: Press Eight.

This is an unusual book on which much bookmaking care—both skilled and adventuresome—has been lavished. Unfortunately the results are not all good, although the prints are often vivid and expressive abstractions the other parts of the volume do not blend with them into the kind of unified project this kind of book should be. John Storck's poetry-in-prose "Time-Flow-Chart of Man-in-Space" sets a mood too rich in wounded imagery, too precious in fact for the robust, brilliantly-colored and often mechanistic style of the abstractions. The essay on Wheeler by Adam Gates is long, sometimes interesting, sometimes haunted by the obscurity of thought and language that characterizes other writers on new art theories. Wheeler himself does a much better job in describing his art as presented here: "What always guided me was the desire to have this book serve as a portable mural of things in and around my life."

As to the prints themselves they form a small one-man show of printmaking that is good to see. It ranges from fairly interesting to rewarding. The make up of the book, designed by the artist, is uneven—parts of the text being printed in excellent and handsome type, other parts being jumbled and unattractive-looking, as in Gate's essay.

Graphis, the interesting three-language, book-sized quarterly published in Zurich covers the field of graphic and applied arts with variety and originality. New readers will find a good introduction to the magazine in Graph 23, which presents a comprehensive and well-illustrated article on the illustrations of Chagall, by Jacques Lassaigne; an essay by Wilhelm Sulzer on little-known glass paintings from Germany and Bohemia, called *Yesterday's Art for the Common Man*; another on the British cartoonist, Ronald Searle, who deserves to be better known here, and others on Early American advertising art, Danish posters, and many other subjects. Illustrations in color and black and white are excellent. Information about subscriptions to the magazine, which has text in English, German and French, may be obtained here through the New York representative, Dr. Charles Heitz, 16 West 90th Street.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Albany, N. Y.

3RD BIENNIAL NATIONAL EXHIBITION OF PRINTS OF PRINT CLUB OF ALBANY. Dec. 1-31. Albany Institute of Art. Open to all printmakers. All print media. Jury. Prizes. Entry fee \$2. Entry cards due Oct. 27. Work due Nov. 4. For further information write Alice Pauline Schaffer, 33 Hawthorne Ave., Albany 3.

Baltimore, Md.

9TH ANNUAL PAINTING SHOW "LIFE IN BALTIMORE." Peale Museum. Oct. 30-Dec. 11. Open to all artists. Media: oils, watercolors, gouaches and drawings typifying the life, spirit and environment of Baltimore. Jury. Prizes total \$400. Paintings due Oct. 14. For further information write to Peale Museum, Baltimore, Md.

Boston, Mass.

17TH ANNUAL EXHIBITION OF THE BOSTON SOCIETY OF INDEPENDENT ARTISTS. INC. Jan. 9-28. Open to all artists. Fee \$5 for one oil, watercolor, drawing, pastel, or piece of sculpture, \$1 for 1 print, \$2 for two. Application for membership and dues due Nov. 12. For further information write Jessie G. Sherman, Sec., 27 West Cedar St., Boston 8, Mass.

Chicago, Ill.

39TH ANNUAL EXHIBITION OF CHICAGO SOCIETY OF ETCHERS. Findlay Art Galleries. Dec. 3-31. Media: Metal plate (intaglio) only. Open to all etchers in Europe and America. Fee for non-members \$2. Entries due Oct. 17. Prizes total \$225. For further information write Chicago Society of Etchers, Room 607, 185 N. Wabash Avenue, Chicago 1, Illinois.

Los Angeles, Calif.

NATIONAL EXHIBITION OF CALIFORNIA SOCIETY OF MINIATURE PAINTERS. Sept. 30-Oct. 15. Los Angeles Art Association. Open to all miniature painters. Fee to non-members \$1. Entry blanks due Sept. 24. Work due Sept. 26 at L. A. Art Association. For further information write Mrs. Genevieve Beecher, 119 So. Ardmore Blvd., Los Angeles 4, California.

New York, N. Y.

ANNUAL PAINTING CONTEST. Seamen's Church Institute. Open to active merchant seamen. Media: portraits of seamen; oil, watercolor. Jury. Prizes total \$55. Work due Oct. 1. For further information write Marjorie Dent Candee, Publicity Dir., Seamen's Church Institute, 25 South St., New York City.

11TH ANNUAL EXHIBITION AMERICAN VETERANS SOCIETY OF ARTISTS. Nov. 11-28. Time & Life Bldg. Open to all honorably discharged Veterans, and to all Service Men and Women on duty or in hospitals. Oils, Water Color, Prints and Sculpture. Jury. Prizes. For further information write B. F. Morrow, 110 West 55th Street, New York 19, N. Y.

AUDUBON ARTISTS 8TH ANNUAL EXHIBITION. Apr. 27-May 17. National Academy. Open to all artists. All media. Jury. Gold medals and cash prizes. Entry fee \$3. Entry cards and entries due Apr. 13. For further information write Ralph Fabri, 1083 Fifth Ave. New York 23, N. Y.

34TH ANNUAL EXHIBITION OF THE SOCIETY OF AMERICAN ETCHERS. GRAVERS, LITHOGRAPHERS AND WOODCUTTERS. Feb. Open to all artists. Media: Prints—Intaglio, Relief, Planographic. Juries. Prizes. Entry fee. For further information write to The Society of American Etchers, Gravers, Lithographers and Woodcutters, 1083 Fifth Ave., New York 28, N. Y.

Philadelphia, Pa.

48TH ANNUAL EXHIBITION OF THE PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Oct. 20-Dec. 4. Pennsylvania Academy of the Fine Arts. Open to all artists. Size—within 8" x 10". Fee \$1 to non-members. Entry cards due Oct. 3. Work due Oct. 11. Jury. Prizes. For further information write The Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts., Philadelphia 2, Pa.

Phoenix, Ariz.

24TH ARIZONA ART EXHIBITION. Nov. 4-19. Arizona State Fair. All media. Entry cards due Oct. 19. Work due Oct. 24. Jury. Prizes. For further information write Alfred Knight, Chairman, Fine Arts Department, Arizona State Fair Commission, Phoenix, Arizona.

Syracuse, N. Y.

14TH CERAMIC NATIONAL. Oct. 30-Dec. 4. Syracuse Museum of Fine Arts. Open to all artists. Media: pottery, ceramic sculpture, enamels. Jury. Prizes: over \$2,000. Entry fee \$3. Work received at regional centers Sept. 12-24. For further information write Anna W. Olmsted, Dir., Syracuse Museum, Syracuse 3, N. Y.

REGIONAL SHOWS

Baton Rouge, La.

LOUISIANA AMATEUR PHOTOGRAPHERS SALON AND COMPETITION. Jan. 3-23. Art Commission Galleries. Open to Louisiana amateur photographers. Black and white prints. Jury. Entry cards available Sept. For further information write Jay R. Broussard, Director, Louisiana Art Commission, Old State Capitol, Baton Rouge 10, Louisiana.

Columbus, Ohio

25TH ANNUAL CIRCUIT EXHIBITION OF OHIO WATERCOLOR SOCIETY. Nov. 1949-July 1950. Columbus Gallery of Fine Arts. Open to present and former residents of Ohio. Media: watercolor, gouache. Jury. Cash prizes. Fee \$3 including membership. Entry cards due Sept. 23. Work due Oct. 8 at Gallery, 480 E. Broad St., Columbus. For blanks and further information write Edith McKee Harper, Secy.-Treas., 1403 Corvallis Ave., Cincinnati, O.

Dayton, Ohio

OHIO PRINTMAKERS. Nov. at Dayton Art Institute, travelling through Oct. 1950. Open to residents or former residents of Ohio working in graphic arts. Jury. Purchase awards total \$75. Work due Oct. 23. For further information and entry blanks write Mildred Raffel, Dayton Art Institute, Dayton 5, Ohio.

Grand Rapids, Mich.

4TH ANNUAL PRINT EXHIBITION OF FRIENDS OF AMERICAN ART. Nov. 7-27. Grand Rapids Art Gallery. Open to all Michigan artists. Entry fee \$50. Entry blanks due Oct. 19, work due Oct. 26. Jury. Prizes. For further information write Print Exhibition, Grand Rapids Art Gallery, 230 Fulton St., E. Grand Rapids, Mich.

El Paso, Tex.

ANNUAL EXHIBITION, SUN CARNIVAL FINE ARTS EXHIBIT. Dec. 29-Jan. 2. Open to residents of the territory represented by Sun Princesses. Media: oil, watercolor, pastel, drawing. Fee \$1. Entry cards due Dec. 1. Work due Dec. 19. For further information write Sun Carnival Fine Arts Committee, Norman Studio, 105 Fifth Ave., El Paso, Texas.

Houston, Tex.

11TH ANNUAL TEXAS EXHIBITION OF PAINTING AND SCULPTURE. San Antonio, Houston and Dallas. Open to residents of Texas. Jury. Prizes. Work due Oct. 19 at Museum of Fine Arts of Houston. For further information write Museum of Fine Arts of Houston, Houston 5, Texas.

Massillon, Ohio

14TH ANNUAL NOVEMBER SHOW. Nov. 1-Dec. 1. The Massillon Museum. Open to present and former Ohio residents. All media. Jury. Purchase awards. No entry fee. Work due Oct. 29. For further information write The Massillon Museum, Massillon, Ohio.

Minneapolis, Minn.

2ND BIENNIAL EXHIBITION OF PAINTINGS & PRINTS. Oct. 30-Dec. 30. Walker Art Center. Open to artists of Iowa, Neb., No. Dak., So. Dak., Wis., Minn. Jury. Purchases. Work received Sept. 16-26. For further information write William M. Friedman, Asst. Dir., Walker Art Center, Minneapolis 5, Minn.

Norfolk, Va.

8TH ANNUAL OF CONTEMPORARY VIRGINIA AND NORTH CAROLINA OIL AND WATER COLOR PAINTINGS. Feb. 5-26. Museum of Arts & Sciences. Open to artists born in Virginia or North Carolina, resident in Virginia or North Carolina. Oil and Watercolors. Jury. Prizes total \$350. Entry cards due Jan. 23. Work received Jan. 16-23. For further information write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 1, Va.

Phoenix, Ariz.

24TH ARIZONA ART EXHIBITION. Nov. 4-13. Arizona State Fair. Open to artists of Ariz. Entry cards due Oct. 19. Work due Oct. 24. For further information write Alfred Knight, Chairman, Fine Arts Dept., Arizona State Fair Commission, Phoenix, Ariz.

Sioux City, Iowa

5TH ANNUAL IOWA WATERCOLOR SHOW. Traveling Show sponsored by Art Center Association of Sioux City. Open to anyone who votes in Iowa. First purchase prize \$100. Second prize \$50. Paintings due Oct. 15. For further information write Freda I.

Hellman, Art Center Association of Sioux City, 613 Pierce Street, Sioux City 15, Iowa.

Topeka, Kansas

3RD ANNUAL EXHIBITION OF OIL PAINTING BY ARTISTS OF THE MISSOURI VALLEY. Nov. 16-Dec. 16. Mulvane Art Museum. Open to residents of Nebraska, Missouri, Oklahoma and Kansas. Media: oil. Jury. Prizes total \$700. Entry cards due Oct. 21. Work due Oct. 29. For further information write Mrs. John H. Hope, Secretary, Mulvane Art Museum, Topeka, Kansas.

White Plains, N. Y.

19TH ANNUAL EXHIBITION OF WEST-CHESTER ARTS AND CRAFTS GUILD. Nov. 14-21. Open to residents of Westchester County. Media: oil, watercolor, sculpture, graphics and crafts. Prizes. Entry fee \$5 for non-members. Entry cards due Nov. 1. Work due at County Center, White Plains, N. Y., Nov. 10 from 11:00 A.M. to 9:00 P.M. For further information write Miss Vivian O. Wills, Secretary-Treasurer, Westchester Arts and Crafts Guild, Room 242, County Office Building, White Plains, N. Y.

Youngstown, Ohio

15TH ANNUAL NEW YEAR SHOW. Jan. 1-31, 1950. Butler Art Institute. Open to present and former residents of Ohio, Penna., Va., W. Va., Mich., Ind. Media: oil, watercolor. Jury. Prizes total \$1,100. Entry fee \$1. Work due Dec. 11. For further information write Secretary, Butler Art Institute, Youngstown 2.

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Washington, D. C.

NATIONAL WILDLIFE FEDERATION CONSERVATION POSTER CONTEST. Prizes up to \$250. Open to students from 7th to 9th grade, in Group 1 and all high school students in Group 2. Subject of poster—Soil and Water—and Their Products. Entries due Jan. 10. For further information write National Wildlife Federation, Washington, D. C.

St. Marks in Trouble

The venerable St. Marks in Venice, 906 years old, an edifice of artistic and architectural splendor, pictures of which every school child has had in its textbooks as an example of the noteworthy and age-withstanding for many years, is deteriorating rapidly. In the past, it was the subject of methodical upkeep and maintenance when Italy was in position to "pay the freight" but lira are not so available these days, and "all upkeep and repair have been at a standstill for lack of funds."

In former years, the church was constantly under repair, even though ancient construction was faulty. Fourth Crusade victors loaded the structure with treasures it was not designed to stand from the engineering standpoint. But it is still St. Marks, and a monument that must be preserved. It escaped the ravages of war but nature takes its toll. There are national and international well-known names connected with the "Pro San Marco, Inc.," that is appealing for funds to maintain one of the oldest and best known churches in the world.

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The Manchester Idea

[Continued from page 13]

trait of Gladys Swarthout, and Robert Strong Woodward, with the still life *March Light*. Pleissner's scene was a reminder that this area has long been a favorite with landscape painters, going back as far as the Hudson River school. Dean Fausett, in a similar romantic vein, had an autumnal scene *From Ruper Mountain* which recalled the panoramic nature in his *Derby View*, now at the Museum of Modern Art.

The lush Vermont landscape lends itself perfectly to the treatment of painters like Felicia Meyer, and has also served to attract artists like Jay Conaway, the marine painter from Maine, to try a hand at its endless variations.

No Vermont exhibition is complete without its rural snow scenes, and there was an exceptionally competent group done by Cecil Larson, Wallace Fahnestock, Harry Shokler, Kyra Markham, Katherine Johnson and A. T. Hibbard. Harriette G. Miller showed a nostalgic moonlight painting, in the tradition of Ryder, and Carl Ruggles, Hermann Gross, Marion Huse and Hildegard Rath held up the expressionist end of the show. Charles Gagle's landscapes struck a strong, vibrant note, while Edmund Yaghjian appeared with a completely new style and technique, reflecting his earlier studies with Stuart Davis. An excellent figure painting by Bernadine Custer was complemented by Leonebel Jacobs' and Orland Campbell's handsome portraiture.

Among the watercolorists, Arthur K. D. Healy and Stuart Eldredge showed remarkable skill with a freshness completely unacademic, though realistic, with others like Elsa Bley, B. W. Shattuck, and Margaret Pitcher making contributions typical of the honest approach to nature found within the group.

Probably the most attractive feature to the majority of visitors is the "New Collector's Gallery," where small pictures by leading artists can be purchased at prices not over \$25. This little gallery has made the exhibition a part of the life of the people of the state by making the artists' work both accessible and popular among new and old collectors.

Bosch Painting Cleaned

New beauty has been revealed in Hieronymus Bosch's *Christ before Pilate* after a careful cleaning. The painting has been one of the most prized possessions of the Art Museum at Princeton University ever since it was acquired as a gift from Allan Marquand in the early 1920s. It shows Pilate preparing to wash his hands, a Roman custom indicating his indifference to the situation.

Although the cruelty of Christ's tormentors, the indifference of Pilate, the fatuousness of Pilate's servant and the resignation of Christ are beautifully shown in the hands and faces, the color seemed rather murky. An examination by David Rosen resulted in the decision to clean the painting. The results were remarkable, brightening the colors and bringing out their original subtlety and luminescence which had been concealed by the repainting and heavy varnishing done by an earlier, inexperienced restorer.

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September 15, 1949

Art School News

BY THIS TIME "Sunday painting" has stepped out of the fad class and practically become a subject for the sociologist. We hesitate to take such an erudite approach, but we're willing to devote most of this column to the needs of the ever growing army of amateurs. We also have a soft spot for those people who love art, but because of pressure of time, space or other factors don't actually paint but are interested in history or appreciation courses. Finally, although most full-time students are probably pretty well set for the season, we will try to provide them with a few suggestions.

One school that has pioneered in all fields of adult education and also ministers to the needs of Sunday painters is the New School for Social Research. Courses by Egas, Rattner, Kuniyoshi, Davis, Lipton, Schanker, Yunkers, Molzahn and Jelinek satisfy the needs of everyone from rank amateur to seasoned professional and cover the fields of oil, watercolor, sculpture and graphic arts. For those who are a little wary of paint, canvas and other paraphernalia there are fine art lectures, illustrated with lantern slides, that should enhance anyone's appreciation and understanding of the arts. These are given by such authorities as Meyer Schapiro, Paul Zucker, and Rudolf Arnheim, among others. The New School also arranges periodic exhibitions on its third and fifth floors that are generally well worth your attention.

The Art Students League has, in addition to its regular day classes, Saturday and evening classes in oils, watercolor, etc. The 57th St. building is something of a mecca for all art students, so by this time you may find most classes already filled. However, we have it on good authority that they often thin out a little later in the season. Since tuition is by the month, people who find their schedule crowded now, will welcome the chance to register later in October or November. The League also offers occasional lectures.

If Brooklyn weren't already famous in song and story it could earn its niche in the Hall of Fame by being the location of one of the best art schools in the country. Full-time, part-time, evening and Saturday students are all assured of excellent instruction at the Brooklyn Museum School. This year, to a staff already bursting with such notables as Abraham Rattner, Arthur Osver, John Ferren, Victor Cardell and Xavier Gonzalez, was added Max Beckmann. With justifiable pride, Mr. Peck, Supervisor, quotes James Thrall Soby:

"Of the German Expressionists whose careers began in the early years of our century, only Max Beckmann among the survivors paints today with undiminished vigor. . . . His late pictures are remarkable for continuing liveliness of pictorial invention, for technical mastery and daring, perhaps most especially for a depth of conviction that only a few modern artists have been able to maintain over so long a period."

Prior to his expulsion from Nazi Germany (itself an honor) Mr. Beckmann had already won several American prizes



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and was well known here. He arrived in this country in 1947 and has since instructed at the School of Fine Arts of Washington University in St. Louis. He is represented in the permanent collection of the Museum of Modern Art by his triptych *Departure* and is also familiar to New Yorkers through exhibitions of his work at the Buchholz Gallery. Registration for his full-time morning class as well as for the other courses at the Museum School is now in progress. Among other new classes being offered by the School are life drawing by Sidney Simon, painting by Nicholas Marsicano, Lou Block, Peter Busa and many other fine teachers. The well-rounded program also includes workshop in etching and engraving by Gabor F. Peterdi.

The Brooklyn Museum is following its usual policy of giving a pre-school exhibition of the work of its instructors. This runs through October 9 and with such an illustrious list of teachers, it is something not to be missed.

Incidentally, the Commercial Arts Division of the Brooklyn Museum School has been greatly expanded. This division offers quite a few evening classes which would be beneficial to anyone working in a field of applied arts who wishes to continue his studies.

As far as just lectures go, some very fine courses are given by The Institute of Fine Arts of New York University. As you know, this is primarily a graduate school, but many of the courses are open to the general public. These are generally specialized art history subjects, such as Aegean Art, The Art of El Greco, etc., and are recommended to anyone with an interest in a particular period or artist. The term begins September 26.

For those who can't bear the cold winds and hot subways of New York there are many fine schools in more congenial climates. For instance, the Norton School of Art, in West Palm Beach, Florida. Not only does the school offer classes by Eliot O'Hara, Eric Lundgren, James Mallory Willson and Jose De Creeft, but it is in an ideal setting. The school is connected with the Norton Museum which was the subject of a special issue, the November 15, 1948 ART DIGEST. A glance at the photographs illustrating that story will show that the Norton Museum and School look the way Museums and Schools should, but rarely do look.

Across a continent and half an ocean there is the University of Hawaii, in Honolulu, where we find painting classes being conducted by Jean Charlot. This really provides an international flavor, for Charlot is a French-born artist, who has recently had a show of his paintings on Mexican themes. Besides his teaching activities, Charlot will execute a fresco in the newly constructed administration building of the University.

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Still in the warmer climes is the Museum School of Art of Houston, Texas. Charles Schorre, Frances Skinner, Robert Preusser and Lowell Collins instruct in all phases of painting and sculpture and graphic arts. Emphasis is placed on creative expression and student's work ranges from conservative to ultra-modern. The school is located in the Museum of Fine Arts of Houston and of course students have use of all Museum facilities as well as the art reference library.

California, where everything is traditionally bigger and better than anywhere else, has many fine art schools. San Francisco, one of the most cosmopolitan cities in the United States, is the home of the California School of Fine Arts. A large staff under the direction of Douglas MacAgy offers day and evening classes in commercial art and photography as well as in painting, sculpture and graphic arts. Saturday morning classes designed for high school students offer pre-professional training in painting, sculpture and design. The School is located on Russian Hill and although it is in a residential area, it is close to the harbor.

Further north, in Seattle on Puget Sound, the Cornish School is devoted to many arts—music and dance as well as painting—so that the art student avoids the danger of over-concentration on one subject. The staff is composed entirely of successful practicing artists. They are proud of the fact that in every art exhibition in Seattle, since the new staff was organized, one or more faculty members has won prizes. The head of the department is James E. Peck, formerly a Guggenheim Fellow. He is aided by Douglas A. Murray and this year Mitchell Jamieson, who won first prize at the last Pepsi Cola Show, will join the staff.

Back in New York, fairly inexpensive instruction in art can be obtained at the Craft Students League of the YWCA. Besides the fine arts, such subjects as Bookbinding, Cabinetmaking, Jewelry, and Pottery are taught here. Many fine courses are also taught at the 92nd Street YMHA.

A comparatively new school that also caters to evening and Saturday students is the Pan-America Art School at 321 West 56 Street. Day classes here veer towards Commercial Art, although a course in drawing, painting and composition is also offered during the day, and evening courses concentrate more heavily on the fine arts, with one evening course in Window Display and Interior Design for leavening. The Saturday class is in oil painting, which seems to be the most popular with just-a-hobby painters. One interesting innovation is a Life Sketch class on Monday, Wednesday and Thursday evenings which can be attended at any time for a \$1.00 fee.

Faculty members include Nestor Castro, Edward Mazzucchi, Murray Rosenberg, Gabriel Mayorga, Ruth Herz and Auriel Bessemer. Registration is going on now, and as with all art schools, it's register early to be sure of a place in the class. This does not begin to exhaust the possibilities for art instruction and next issue we will try to give a rapid survey of other classes across the country.—P. L.

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(Opinions of the League are not necessarily those of the Digest)

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American Art Week

As for seventeen years past, American Art Week is the first week in November. Many chapters continue this event for two weeks and sometimes longer. Now is the time for our chapters and its artists and patrons to become active. What you do in American Art Week will be reflected back to your own artists—bringing a wider horizon to them, and a cultural uplift to their communities. If you are wanting any special information you should write to your national chairman of American Art Week, Mrs. Oehler, whose address appears in our masthead above. You will find Mrs. Oehler very cooperative and inspirational.

Our Valued Backers

Since the second year of American Art Week we have had the wholehearted support of the General Federation of Women's Clubs. Again this year we are going to have their cooperation. Mrs. Dorothea D. Buck, President of the Federation, writes our Mrs. Oehler:

"I am glad to send an indorsement of American Art Weeks for 1949. The General Federation of Women's Clubs, since its organization about 60 years ago, has been active in support of American art and artists. In the celebration of American Art Weeks, our member clubs welcome the opportunity to cooperate with the American Artists Professional League."

Gallery Wanted

The largest art organization in the country is unable to find gallery space for its annual exhibition observing American Art Week in November. This activity, sponsored by this organization, The American Artists Professional League, was inaugurated 17 years ago and is observed by its Chapters in our various states and territories. It has steadily grown to be the foremost national art event of the year, proclaimed by many governors and hundreds of mayors, and for 15 of those years has had the support of the General Federation of Womens Clubs.

The dilemma which faces it in New York City, where the greatest number of its members reside, exposes the city's indifference to the fine arts. That is also true of the opera, though private funds keep the old Metropolitan going and preserve its traditions.

A far-seeing and modest patron of the arts did a magnificent thing by giving a fine property to the National Academy of Design and consequently is held in high esteem. Now there is vital need for another such person to make possible a building wherein several of our art organizations may find space for their periodical showings.

This does not contemplate a large or spectacular building, but one which may be converted so that ample wall-space may be provided for sizeable exhibitions. Surely there is among our people some one who may be interested in providing a gallery of this kind. Not only would he be doing an outstanding thing for art and our artists but he would create a lasting memorial for himself.

Art is the final achievement of any civilization and it has been their art which has outlived those civilizations when most all else was forgotten. Should this appeal arouse the interest of any such civic-minded person he can learn of the plans of this vitally needed project and the great benefits which will thereby accrue to him if he will address me in care of the American Artists Professional League, Carnegie Hall, or telephone me at Watkins 9-7060.

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stamps it is indicative that there is much dissatisfaction with those little Stickers we must put on our mail. Recently came a letter from one of the distinguished members of your National Board, Mr. Charles C. Platt, who was formerly president of the Municipal Art Society of New York, which rather crystallizes the subject. Writes Mr. Platt:

"I am wondering if you have given thought to the multiplicity of poor stamp designs with which the Post Office Department is flooding the country? The designs of stamps and coins represent the art values of a nation's culture, and should be the work of top-notch artists."

Mr. Platt poses the question whether the League should not take some action. Quite in accord with him is another of our Board members, Mr. A. F. Brinckerhoff, who was formerly president of the Fine Arts Federation of New York City. It is easy to find agreement with men of such standards and experience in their field, especially when a recent emergency necessitated the pasting of four three-cent stamps of various sizes and colors, which made the enclosure resemble Joseph's coat, and trying to fit those various shapes taxed one's ingenuity.

This is not the first time the subject of stamps has injected itself into the League's deliberations. You will likely remember how the immortal picture of Whistler's Mother was mutilated for a postage stamp. A Woolworth cuspidor was inserted in one corner to hold a bouquet for, remember, this was quite a commercial affair to spur on the flower trade. Commercialism always gives the right, many think, to take such liberties with great works of art and otherwise cheapen and profane them.

Our pet revulsion was against a pony express stamp in which about every-

thing was wrong or bad. What a horse! Mohilla, or leather blanketing holding the cantinas in which the mail was carried was as wrong as it was ever possible to draw.

If there is any place where careful research and, as Mr. Platt suggests, the work of our top-most artists is needed, it is on our postage stamps.

Let's Be American

Recently we had occasion to look up a copywrite on a book. In the front page it said "Copyright MCMXXXVI." That made us scratch our head and think back when our young mind had to rattle with Latin. Let's see M, that is 1,000, then C is 100. Followed by another M meant to subtract that 100 from 1,000, did it not? That gave us 1,900, add then the three Xs which as we remember represented 10 per X and made a total of 1,930, and we have a V which adds a five if we are correct, plus the I which stands for 1 making the sum total 1,936. Why not say 1936?

We tried recently to read and translate the incised letters over one of our departments of justice. Why, we wondered again, should it not be said in our language. In the early days we must have had a lot of highly educated barristers and artisans who made a great show of their superior learning and injected a foreign tongue in our temples of justice and elsewhere.

The seal of our own great state bears "Ad Astra per Aspera." Oh yes, we had erudite and highly civilized people. Somewhere or other, even after our few years of wrestling with Latin and Greek, "To the stars through difficulties" has a much more pleasing and euphonious sound to our ears than this Ad Astra stuff.

Which makes us wonder just why we cannot say it in our own language all the time, except perhaps on "I am an American day."—ALBERT T. REID.

Country Lane, a watercolor by Frederic Whitaker, ANA. Beautifully framed and matted, 25 by 31 inches, it is to be the prize for Kappa Pi participation in American Art Week. This notable organization now reaches into more than 60 universities and colleges. The League is happy therefore to have its backing and glad that it can offer this painting by one of its Board members. It is particularly fitting because Mr. Whitaker is president of the American Watercolor Society and formerly was president of the Audubon Artists. Some chapter of Kappa Pi is going to be very fortunate.



September 15, 1949

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Institute of History & Art To Oct. 1: Joseph J. Dodge.

ANDOVER, MASS.
Addison Gallery To Sept. 26: Art Schools, U. S. A., 1948.

ATLANTA, GA.
High Museum of Art To Sept. 28: Lithographs. To Oct. 1: Watercolors.

BLOOMFIELD HILLS, MICH.
Museum of Cranbrook Academy of Art Sept.: 3rd Annual Competition American Institute of Decorators; 22nd Annual Ohio Printmakers Modern Jewelry under \$50.

BOSTON, MASS.
Belvedere Gallery Sept.: Drawings, paintings and sculpture.
Brown Gallery To Oct. 1: Portraits in Oil & Drawing by Peter Pezzatti.
Doll & Richards Sept.: Contemporary American Paintings.
Holman's Print Shop Sept.: Fine Prints, Old Maps, Americana.
Institute of Contemporary Arts To Oct. 2: Societe Anonyme Collection.
Museum of Fine Arts To Sept. 25: 10 Years of Canadian Painting; To Oct. 15: Glided Statue by Donatello.

BOSTON, MASS.
Vose Galleries Sept.: Contemporary American Paintings.

CAMBRIDGE, MASS.
Fogg Museum To Oct.: 18th Century England.

CHICAGO, ILL.
Art Institute To Oct. 3: Buddhist Paintings in replica; To Sept. 26: Woodcut Through 6 Centuries.
AAA From Sept. 23: William S. Schucart.

CHICAGO, ILL.
Bordelon Gallery Sept.: Group Exhibition. Paintings.

CHICAGO, ILL.
Boyd-Britton Associates Sept.: Group of Contemporary Paintings.

CHICAGO, ILL.
Chicago Galleries Association To Sept. 30: Watercolor exhibition.
Contemporary Art To Sept. 30: A group of Paintings by Matt Broner.
Etc. To Oct. 15: Ceramics by Eugene Deutch.

CHICAGO, ILL.
Institute of Design To Oct. 1: Work of Students in Evening Courses of Institute of Design.

CHICAGO, ILL.
Little Gallery Sept.: Jewelry by McKensie, Stenwall, Lustig, Womer.
Little Studio Sept.: One-Man Show by Robert Ritter.

CHICAGO, ILL.
Frank J. Oehlhaefer Sept.: Contemporary American Paintings by Corbino, Chapin, Pen & Iver Rose.
Public Library Sept.: Paintings & Fabrics by Angelo Testa; Sculpture by June Ives.

CHICAGO, ILL.
Mandel Brothers Sept.: The work of Mrs. Stewart Harvey, Mrs. Burnett Shryock, Vicci Sperry, Edward H. Bennett, James Suann & Marianna S. Magnusson.
Marshall Field Sept.: Contemporary Artists.

CHICAGO, ILL.
Palmer House Sept.: Marian Lukens & Freeman Schoolcrafts, Watercolors, Oils & Sculpture.

CHICAGO, ILL.
Woman's Club Gallery Sept.: Oils & Watercolors by Richard Branni & Nelle Beachman.

CHICAGO, ILL.
Well of the Sea Sept.: Work by Nobuo Kitagaki & Marie Zoe Greene.

CINCINNATI, OHIO
Taft Museum To Oct. 23: Reproductions of Old Textiles Scalmandre.

CLEVELAND, OHIO
Museum of Art To Sept. 15: Masterpieces in Miniature; Through Oct.: Animals in Prints; Lace.

COLORADO SPRINGS, COLO.
Fine Arts Center Sept.: Drawings by Donald Bear; Navaho Textiles; Art School Faculty Show.

COLUMBUS, OHIO
Gallery of Fine Arts To Sept. 23: Red Feather by Grandma Moses.

DALLAS, TEX.
Museum of Fine Arts To Sept. 27: Contemporary Texas Paintings; Contemporary American Drawings.

DAYTON, OHIO
Art Institute Sept.: Circulating Gallery Additions.

DETROIT, MICH.
Institute of Arts To Nov. 20: For Modern Living; To Oct. 21: Paul Klee Drawings.

EAST HAMPTON, N. Y.
Guild Hall To Sept. 20: Martha Swales Smith Silk Needle Paintings.

EVANSTON, ILL.
Evanston Art Center From Sept. 18: Art Teachers in Evanston & Vicinity.

EVANSTON, ILL.
Northwestern University From Sept. 20: Northwestern Student Art Exhibition.

FLUSHING, N. Y.
Murry Hill Station To Sept. 25: Outdoor Art Exhibit.

GREEN BAY, WIS.
Neville Museum To Sept. 28: John Northey Exhibition.

HONOLULU, HAWAII
Academy To Oct. 2: Camera; From Sept. 22: Hawaiian Quilts.

HOUSTON, TEX.
Museum of Fine Arts To Oct. 9: New Directions in Printmaking.

INDIANAPOLIS, IND.
John Herron Art Institute Sept.: Prints & Drawings; New Acquisitions; Embroideries from the Balkans.

KANSAS CITY, MO.
Nelson Gallery Sept.: Horses of Syria.

KENNEBUNKPORT, ME.
Brick Store Museum To Sept. 28: Students Work; Prize Competition.

LOS ANGELES, CALIF.
Art Association Sept.: Artists You Should Know.

LOS ANGELES, CALIF.
Associated American Artists To Sept. 28: 28th Watercolor Annual.

LOS ANGELES, CALIF.
Chouinard Art Institute Sept.: Tarascan Sculpture.

LOS ANGELES, CALIF.
Cowie Gallery Sept.: American Paintings.

LOS ANGELES, CALIF.
Ether's Alley Gallery Sept.: Contemporary American Paintings.

LOS ANGELES, CALIF.
Hatfield Galleries Sept.: Modern French & American Paintings.

LOS ANGELES, CALIF.
Stendahl Galleries Sept.: Ancient American & Modern French Art.

LOS ANGELES, CALIF.
Taylor Galleries Sept.: Contemporary American Paintings.

LOS ANGELES, CALIF.
Vigevano Galleries Sept.: Archipenko Sculpture.

LOS ANGELES, CALIF.
Frances Webb Galleries Sept.: Contemporary American Paintings.

MINNEAPOLIS, MINN.
Institute of Arts To Oct. 2: Chinese Frescoes of Northern Sung; Drawings of De Laitre Collection.

MINNEAPOLIS, MINN.
Institute of Arts To Oct. 16: Clarence H. Carter One Man Show.

MINNEAPOLIS, MINN.
Walker Art Center To Nov. 13: Made in Minnesota; To Oct. 16: Alfred Maurer Retrospective.

NEW HOPE, PA.
Delaware Bookshop Sept.: Dean Fausett, Watercolors & Drawings.

NEW ORLEANS, LA.
Arts & Crafts Gallery To Sept. 24: Portraits by Gallery artists.

NEW ORLEANS, LA.
Delgado Museum Sept.: No-Jury Exhibition of Art Association of N. O.

NEWARK, N. J.
Newark Museum Sept.: Tibetan Collection; 14 Portraits of the Family of Marcus L. Ward.

NORFOLK, VA.
Museum of Arts & Sciences To Sept. 25: Oils from 12th Virginia Artists Exhibition.

NORWICH, CONN.
Slater Memorial Museum To Oct. 2: Work of Staff of Norwich Art School.

PHILADELPHIA, PA.
Pennsylvania Academy From Sept. 20: Drawings & Lithographs by Oliver Grimes.

PHILADELPHIA, PA.
Art Alliance To Oct. 1: Allied Crafters Exhibition; Philadelphia Art Teachers Association Exhibition.

PHILADELPHIA, PA.
De Braux Galleries To Oct. 15: Gouaches by Lin-Fon Mong.

PHILADELPHIA, PA.
Museum of Art From Sept. 20: Goethe as a Print Lover.

PORTLAND, ORE.
Kharouba Gallery Sept.: Paintings, Prints, Sculpture, Ceramics.

PORTLAND, ORE.
Museum of Art To Sept. 25: Italian Religious Masterpieces.

PROVIDENCE, R. I.
Museum of Art To Oct. 15: Worcester Porcelain of Dr. Wall Period.

RICHMOND, VA.
Museum of Fine Arts From Sept. 23: Works of Horace Day.

ROCHESTER, N. Y.
Public Library Sept.: Serigraphs; Art Books from Switzerland.

ROCKLAND, MAINE
Farnsworth Museum To Oct. 1: Scalmandre Fabrics.

ROSWELL, N. M.
Roswell Museum To Oct. 2: Paintings of Henriette Wyeth.

ST. LOUIS, MO.
City Art Museum To Oct. 4: Artists' Guild; To Oct. 16: Ex-Votos; To Nov. 3: Woodcuts.

SAN DIEGO, CALIF.
Fine Arts Gallery Sept.: Asiatic Arts; European Paintings.

SAN FRANCISCO, CALIF.
De Young Museum Sept.: Thirty Paintings; Japanese Color Woodcuts; Paintings by Lyla Harcoff, Helen Farr.

SAN FRANCISCO, CALIF.
Lucien Labaut Gallery To Sept. 30: Paintings Thomas Reese, Etchings Jonsa Belohorsky.

SAN FRANCISCO, CALIF.
Legion of Honor From Sept. 18: Masterpieces of 18th Century French Art.

SAN FRANCISCO, CALIF.
Museum of Art Sept.: Architecture of Bay Region; Folk Arts of Far East.

SANTA FE, N. M.
Museum of New Mexico Sept.: Painters of the Southwest.

SEATTLE, WASH.
Art Museum Sept.: Upjohn Collection; 13 Watercolorists.

SPRINGFIELD, MASS.
Smith Art Museum Sept.: Drawing Class Exhibition; Students & Instructors Work.

TACOMA, N. M.
Blue Door Gallery Sept.: Lithographs & Oils by Ben Messick.

TERRE HAUTE, IND.
Swope Art Gallery Sept.: I. B. M. Collection.

TOLEDO, OHIO
Museum of Art To Sept. 25: Statue of St. Louis of Toulouse by Donatello.

UTICA, N. Y.
Museum Williams Proctor Institute Sept.: City Planning; Paintings & Photographs of Utica.

WASHINGTON, D. C.
National Gallery Sept.: Etchings from Gallatin Bequest and Engravings by Callot.

WASHINGTON, D. C.
Public Library Sept.: Watercolors by Mary Etta Sharpe.

WASHINGTON, D. C.
Pan American Union To Oct. 12: 3 Engravers of Argentina—dell'Acqua, Nicolo, Rebuffo.

WASHINGTON, D. C.
Smithsonian Institution To Sept. 28: Paintings & Prints by Mme. Reuchlin; Paintings by Thayer; Drypoints by Armin Landeck.

WICHITA, KANS.
Art Museum Sept.: Wichita Weavers & Pottery.

WINNETKA, ILL.
Leonard Linn Gallery Sept.: Abstract Photographs by Siegel.

WORCESTER, MASS.
Art Museum Sept.: Drawings & Prints.

NEW YORK CITY

A.C.A. Gallery (63E57) Sept.
Group Exhibition.

Allison Gallery (32E57) Sept.
Group Exhibition.

Argent Galleries (42W57) To Sept. 24: Graphics by N.A.W.A.

AAA (711 5th Ave.) To Sept. 23: Castellon China.

Acquavella (38E57) To Sept. 30: Old Masters.

Babcock (38E57) To Sept. 30: 6 Watercolorists.

Binet Gallery (57E57) Sept.: Closed.

Belmont Gallery (28E55) Sept.: Color-Music Paintings.

Brooklyn Museum (E. Pkway) To Oct. 9: 38 Artists Who Teach.

Arthur Brown Gallery (2W40) To Sept. 24: Commercial Artists Guild Show.

Buchholz Gallery (32E57) Sept.: Contemporary Drawings & Paintings; From Sept. 26: Sculpture.

Carlebach (937 3rd Ave.) Sept.: American Indian Art.

Chinese Gallery (38E57) Sept.: Chinese Paintings.

Contemporary Arts (106E57) From Sept. 19: Pre-Season Exhibition.

Copain Gallery (891 1st Ave.) To Oct. 2: Paintings by Dorothy Block.

Dellus (116E57) Sept.: Paintings & Drawings.

Downtown Gallery (32E51) To Sept. 24: American Folk Art.

Durand-Ruel Galleries (12E57) Sept.: French & American Paintings.

Durlacher Galleries (11E57) Sept.: Group Show.

Ecstegion Galleries (161W57) To Sept. 24: 11th Annual Fall Group Show; From Sept. 26: Paintings by Frank Ashley, Thomas Breese.

Eighth Street Gallery (33W8) To Sept. 26: Oils by Aument, Lockspaiser & Rouvan.

Feigl Gallery (601 Mad.) To Sept. 30: Kokoschka, Krauskopf & Vytlatil.

Ferargil (63E57) From Sept. 19: Paintings by G. D. Sullivan.

44th St. Gallery (133W44) From Sept. 16: Group Show.

French & Co. (210E57) To Oct. 5: Old Masters.

Friedman Gallery (20E40) Sept.: Alexis de Saknoffsky illustrations.

Grand Central Art Galleries (15 Vand. Ave.) Sept.: Group Show; Painting by John Wenger.

Janis Gallery (15E57) From Sept. 19: Artist, Man & Wife.

Jewish Museum (5th at 92) To Oct. 5: Yankel Adler; Birth of a State.

Kleemann Galleries (65E57) From Sept. 19: Boris Vanier.

Knooder Galleries (14E57) Sept.: Paintings of 19th & 20th Century; From Sept. 26: Andre Demochy.

Kootz Gallery (800 Mad.) To Oct. 3: The Intraselectives.

Kraushaar (32E57) From Sept. 19: Watercolor Group.

Laurel Gallery (108E57) From Sept. 19: Paintings by J. L. Shad-bolt.

Levitt Gallery (16W57) From Sept. 26: Lillian MacKendrick.

Luyber Galleries (112E57) Sept.: Museum Selections.

Macbeth Gallery (11E57) Sept.: Oils & Watercolors by Contemporary Artists.

Metropolitan Museum (5th at 82) Sept.: European Decorative Art; Costumes & Stage Settings.

Midtown Galleries (805 Mad.) Sept.: Group.

Milch Galleries (55E57) Sept.: Paintings & Watercolors.

Museum City New York (5th at 103) Sept.: Three Rivers; Details of the City; Theatrical Caricatures.

Museum Modern Art (11W53) To Oct. 4: Oskar Kokoschka; To Oct. 2: Painting & Sculpture in Architecture; To Sept. 25: Prints by Gauguin, Vuillard & Bonnard.

Museum of Natural History (Cent. Pk. W. at 79) Drawings, Lithographs & Watercolors by Vera Andrus.

Museum of Non-Objective Painting (1071 5th) Sept.: New Acquisitions.

New Art Circle (41E57) Sept.: Group Show.

Newhouse Galleries (15E57) Sept.: Distinctive Paintings.

New York Circulating Library of Paintings (640 Mad.) Contemporary Paintings & Old Masters.

New York Historical Society (Cent. Pk. W. at 77) To Dec. 24: Gold Fever.

New School for Social Research (88W12) To Oct. 14: Work by Faculty Members.

Ozenfant School (208E20) From Sept. 19: 10th Anniversary Exhibition.

Passedoit Gallery (121E57) Sept.: Group Show.

Peridot Gallery (6E12) To Oct. 1: Reginald Pollack Pastels.

Peris Gallery (32E58) Sept.: Group Exhibition.

Perspective Gallery (34E51) Sept.: Picasso Ceramic Plates.

Pinacotheca (40E68) Sept.: Closed.

Portraits, Inc. (400 Park) Sept.: Group Show.

Pierre Beres (6W50) From Sept. 27: Prints by Roger Chastel for "Le Bestiaire" by Paul Eluard.

Pyramid Gallery (59E8) From Sept. 20: The Eye & The Lens—Paintings & Photographs.

Rabinovitch Photography Workshop (40W56) To Oct. 1: Portraits.

Rehn Gallery (683 5th) Sept.: Group Exhibition.

Rosenberg Gallery (16E57) Sept.: Group Exhibition.

Salpeter Gallery (36W56) Sept.: Eilshemius Paintings.

Scalamandre Mus (20W55) Sept.: Textiles.

Bertha Schaefer Gallery (32E57) From Sept. 19: Hand-Woven Textiles & African Masks.

Schaefer Galleries (52E58) Sept.: Old Masters.

Schultheis Art Galleries (15 Maiden Lane) Sept.: Old Masters.

Sculptors Gallery (4W8) Sept.: Rotating Shows of Gallery Members.

Serigraph Galleries (38W57) From Sept. 19: "Our Teaching Staff" Serigraphs & Textiles.

E & A Silberman Galleries (32E57) Sept.: Old Masters.

Van Diemen-Lilienfeld Galleries (21E57) Sept.: American & Modern French.

Village Art Center (224 Waverly) Sept.: Retrospective Exhibition of Prize-winners.

Weyhe Gallery (794 Lex.) To Sept. 28: Modern Woodcuts.

Whitney Museum (10W8) From Sept. 24: Juliana Force & American Art.

Wildenstein Galleries (19E64) Sept.: Drawings Through 4 Centuries.

Howard Young Gallery (1E57) Sept.: Old Masters.

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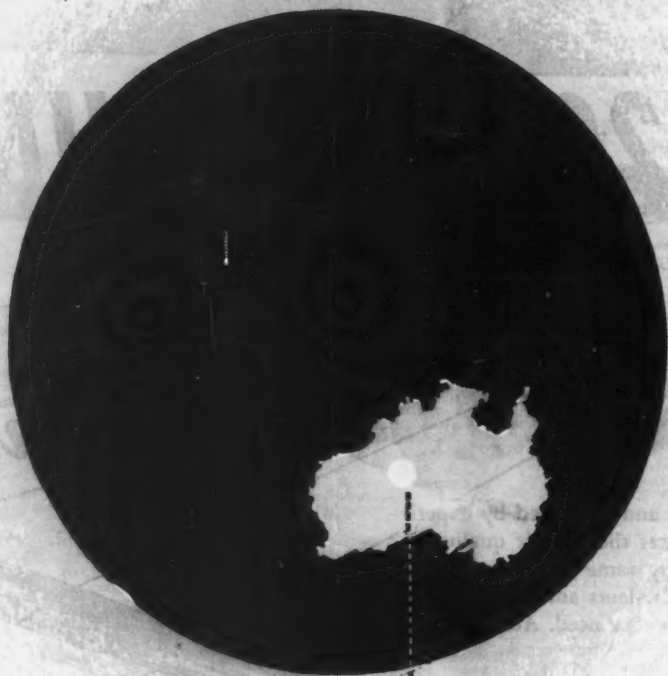
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